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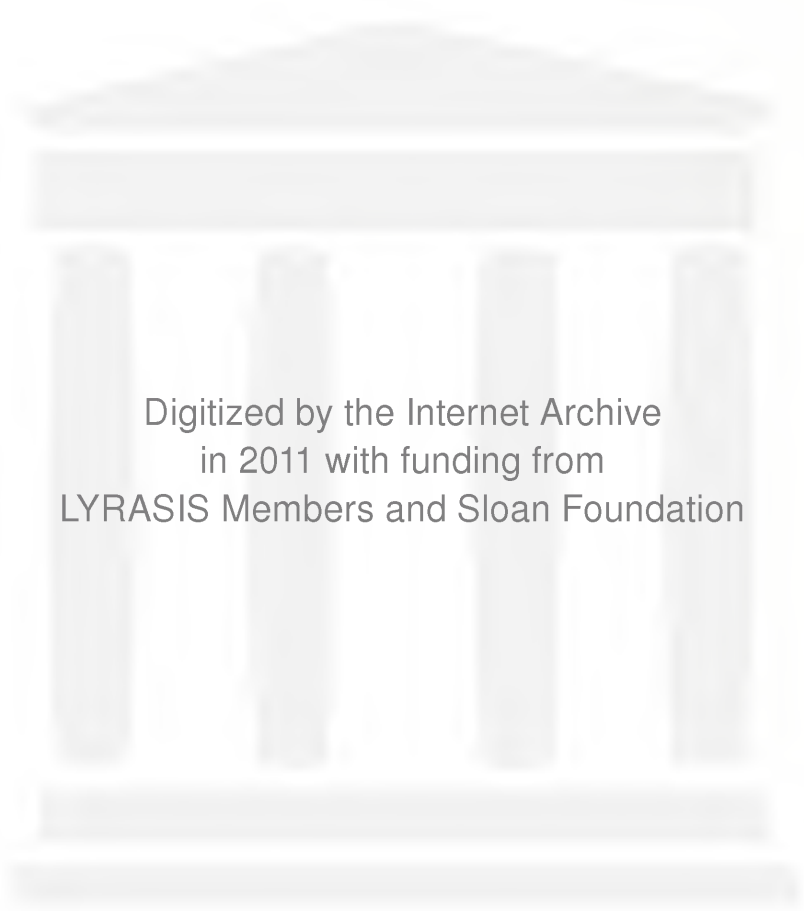
# The University of the Arts

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## **Course Catalog**

**1994-1996**



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# The University of the Arts

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## **Course Catalog**

### **1994-1996**



**The University of the Arts**  
320 South Broad Street  
Philadelphia, PA 19102

1-800-616-ARTS

The University of the Arts is the only university in the nation that is devoted exclusively to education and professional training in the visual and performing arts. The University of the Arts was founded in 1987 through the consolidation of two century-old institutions: the Philadelphia College of Art and the Philadelphia College of Performing Arts. Located in central Philadelphia, The University of the Arts offers comprehensive curricula in design, fine arts, crafts, media arts, art education, music, dance, and theater arts, and prepares its students to assume over one hundred career paths in the visual and performing arts and related fields.

The University of the Arts gives equal consideration to all applicants for admission and financial aid, and conducts all educational programs, activities, and employment practices without regard to race, color, sex, religion, national or ethnic origin, or disability. Direct inquiries to the Office of the Assistant Provost/ADA Coordinator, The University of the Arts, 320 South Broad Street, Philadelphia, PA 19102; (215) 875-5484.

All information listed herein is subject to change.  
12/95

The University of the Arts  
320 South Broad Street  
Philadelphia, PA 19102

215-732-4832  
1-800-616-ARTS  
fax 215-875-5458



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# Academic Calendar

## Summer Semester 1994

### Session I

Monday, May 16	Summer Session I begins Humanities courses PCPA MAT program, and PCAD Summer Foundation semester begin.
Thursday, June 2	PCAD Academic Review.
Friday, June 3	PCPA Academic Review.
Monday, June 13	Fall registration for PCAD Summer Foundation students.
Tuesday, June 14	PCAD Academic Appeals.
Sunday, June 26	PREP students move in.
Monday, June 27	PCAD PREP program begins.
Thursday, June 30	Summer Session I ends. Humanities courses end. PCAD Summer Foundation semester ends.
Friday, July 1	PCPA MAT program ends. Faculty submit grades to Registrar by 5:00 pm for Summer Session I.
Monday, July 4	Independence Day Holiday.
<b>Session II</b>	
Tuesday, July 5	Summer Session II begins. PCAD studio electives begin.
Friday, July 8	PCAD (Foundation) Academic Review.
Sunday, July 10	Pre-college students move in.
Monday, July 11	Pre-college Summer Institute, Summer World of Dance, and PCPA mini-semester begin.
Friday, July 15	Priority application deadline for international candidates for Fall admission.
Friday, July 22	Two-week Pre-college program ends.
Friday, August 5	Summer Session II, Pre-college Summer Institute, Summer World of Dance, PCPA mini-semester, and PCAD studio electives end.
Monday, August 8	Faculty submit grades to Registrar by 5:00 pm for Summer Session II
Wednesday, August 31	August degrees granted.

## Fall Semester 1994

Friday, September 2	Student residences open/move in. New student orientation. Registration for continuing and returning students for Fall semester degree programs.
Saturday, September 3	Move in. New student orientation. Music placement test.
Sunday, September 4	New student orientation. New student English placement and TOEFL tests Commuter students check in
Monday, September 5	Labor Day Holiday.
Tuesday, September 6	Advising for new sophomores, juniors, seniors, and graduate students, 10:00 am - 3:00 pm. Registration for new sophomores, juniors, seniors, and graduate students, 10:00 am - 4:00 pm. College/department faculty meetings, 3:00 pm - 4:30 pm. University Open Meeting. 4:30 pm - 6:30 pm.
Wednesday, September 7	Advising and registration for all freshmen, 9:00 am - 3:00 pm. College meetings, 3:00 - 3:30 pm. Foundation section and PCPA department meetings, 3:30 - 5:00 pm.
Thursday, September 8	Degree program begins Drop/Add period for degree programs and PCPA ensembles begin Late registration.
Friday, September 9	Late registration
Wednesday, September 14	Student Convocation, 11:30 am - 1:00 pm.
Wednesday, September 21	Drop/Add period for degree programs ends.
Saturday, September 24	Dance Extension classes begin.
Wednesday, September 28	Drop/Add period for PCPA ensembles ends.
Thursday, October 6	Deficiency notices to be sent.
Monday, October 10	Deans and Directors submit Spring '95 courses.
Thursday, October 20	Last day for removal of "Incomplete (I)" grades from Spring '94

<b>Thursday, October 27</b>	Last day to withdraw with a "W" grade.
<b>Saturday, October 29</b>	Open House.
<b>Thursday, November 3</b>	Study Abroad and Mobility applications for Spring '95 due to Registrar.
<b>Monday, November 7</b>	Advising for Spring '95 registration begins.
<b>Friday, November 11</b>	Art Education (MA) thesis approval due for December degrees.
<b>Saturday, November 12</b>	National Portfolio Day.
<b>Wednesday, November 16</b>	Advising for Spring '95 registration ends.
<b>Thursday, November 17</b>	Spring '95 registration forms from current graduate students, seniors, and juniors due to Registrar. Graduation petitions for December/May/August candidates due to Registrar.
<b>Friday, November 18</b>	Registration forms due to Registrar from sophomores and freshman.
<b>Thursday, November 24 thru Sunday, November 27</b>	Thanksgiving Vacation. Student residences remain open.
<b>Friday, December 16</b>	Degree program classes end.
<b>Monday, December 19</b>	Examinations, critiques, and juries begin.
<b>Friday, December 23</b>	Student residences close at 12 pm. Grades and final transcripts for December degrees due to Registrar. Mid-year break begins for students and faculty.

## Spring Semester 1995

<b>Monday, January 2</b>	New Year's Day Holiday.
<b>Tuesday, January 10</b>	PCAD Academic Review.
<b>Wednesday, January 11</b>	PCPA Academic Review.
<b>Monday, January 16</b>	Martin Luther King Holiday.
<b>Tuesday, January 17</b>	PCAD Academic Appeals.
<b>Thursday, January 19</b>	Student residences open 9:00 am. Late registration for continuing students and registration for returning former students.
<b>Friday, January 20 thru Tuesday, January 24</b>	Late registration for all current students.
<b>Monday, January 23</b>	Degree program and Dance Extension classes begin. Drop/Add period for degree programs and PCPA ensembles begins.
<b>Friday, February 3</b>	Drop/Add period for degree programs ends.
<b>Monday, February 13</b>	Drop/Add period for PCPA ensembles ends.
<b>Monday, February 20</b>	Deficiency notices to be sent.
<b>Friday, February 24</b>	Deans and Directors submit Fall '95 courses.
<b>Monday, February 27 thru Friday, March 3</b>	PCAD freshmen major selection week.
<b>Monday, March 6</b>	Last day for removal of "Incomplete (I)" grades from Fall '94.
<b>Friday, March 10</b>	Last day to withdraw with a "W" grade. PCAD freshmen to declare a major. Returning former students deadline to petition for May or August graduation.
<b>Monday, March 13 thru Sunday, March 19</b>	Spring Break for faculty and students.
<b>Wednesday, March 15</b>	Talent Scholarship application deadline for Fall '95 applicants for admission.
<b>Monday, March 20</b>	Degree program classes resume.
<b>Friday, March 24</b>	Art Education MS thesis approval due for May degrees.

Monday, April 3	Study Abroad and Mobility applications due to Registrar for Fall '95.
Saturday, April 8	Open House.
Monday, April 10	Advising for Fall '95 registration.
Thursday, April 20	Fall '95 registration forms from current graduate students, seniors, and juniors due to Registrar.
Friday, April 21	Fall '95 registration forms from current sophomores and freshmen due to Registrar.
Monday, May 1	State Grant application deadline for all students for 1995-96 academic year.
Friday, May 5	Degree program classes end.
Monday, May 8 thru Friday, May 12	Classroom examinations.
Monday, May 8 and Tuesday, May 9	Registration for Summer Sessions I & II for all current and new students. Summer registration for PCAD Foundation.
Monday, May 15 thru Thursday, May 18	Studios, critiques, and juries.
Thursday, May 18	Final grades due to Registrar by 5:00 pm.
Saturday, May 20	Student residences close 12:00 pm.
Monday, May 22	Senior week and Summer Session I begin. Humanities and PCPA MAT begin. PCAD Summer Foundation semester begins.
Wednesday, May 24	University Awards ceremony.
Thursday, May 25	Commencement ceremony. Senior week ends.
Monday, May 29	Memorial Day Holiday.
Monday, June 5	PCAD Academic Review.
Tuesday, June 6	PCPA Academic Review.

## Summer Semester 1995

### **Session I**

Monday, May 22	Summer Session I begins. Humanities courses, PCPA MAT program, and PCAD Summer Foundation semester begin.
Thursday, June 1	Application priority deadline for International candidates for Fall '95 admission.
Monday, June 5	PCAD Academic Review.
Tuesday, June 6	PCPA Academic Review
Wednesday, June 7	Readmission application deadline for Fall '95 semester.
Monday, June 12	Fall '95 registration for PCAD Summer Foundation students.
Wednesday, June 14	PCAD Academic Appeals.
Thursday, June 15	PCPA Academic Appeals.
Sunday, June 25	PREP students move in.
Monday, June 26	PCAD PREP program begins.
Thursday, June 29	PCAD Summer MFA program begins.
Friday, June 30	Summer Session I ends. Humanities courses, PCPA MAT program, and PCAD Summer Foundation semester end.
Monday, July 3 and Tuesday, July 4	Independence Day Holiday
<b>Session II</b> Wednesday, July 5	Summer Session II begins. Final grades due to Registrar for Summer Session I
Sunday, July 9	Pre-college students move in
Monday, July 10	Pre-college Summer Institute and Summer World of Dance begin.
Friday, July 14	PCAD Summer Foundation Academic Review.
Friday, July 21	Two-week Summer Dance program ends
Friday, August 4	Pre-college Summer Institute and Summer World of Dance end

Saturday, August 5	Residences close at 12 noon.
Friday, August 11	PCAD Summer MFA program ends.
Tuesday, August 15	Summer Session II ends.
Thursday, August 17	Faculty submit grades to Registrar by 5:00 pm for Summer Session II.
Wednesday, August 31	August degrees granted. Final transcripts due to Registrar for students graduating.

## Fall Semester 1995

Friday, September 1	Student residences open/move in. New student orientation. English placement test.
Saturday, September 2	Move in. New student orientation. Commuter students check in.
Monday, September 4	Labor Day Holiday.
Tuesday, September 5	Advising for new sophomores, juniors, seniors, and graduate students, 10:00 am - 3:00 pm. Registration for new sophomores, juniors, seniors, graduate students, Continuing Education, and returning students, 10:00 am - 3:00 pm. College/Department faculty meetings, 3:30 pm - 5:00 pm. Music placement test.
Wednesday, September 6	Advising and registration for all freshmen, 9:00 am - 3:00 pm. College meetings, 3:00 pm - 3:30 pm. Foundation section and PCPA department meetings, 3:30 pm - 5:00 pm. PCPA student school meeting, 3:30 pm - 5:00 pm. University Open Meeting, 5:00 pm - 6:00 pm
Thursday, September 7	Degree program begins. Drop/Add period for degree programs and PCPA ensembles begin.
Thursday, September 7 thru Friday, September 22	Late registration.
Wednesday, September 13	Student Convocation, 11:30 am - 1:00 pm.
Saturday, September 16	Dance Extension classes begin.
Friday, September 22	Drop/Add period for degree programs ends.
Friday, September 29	Drop/Add period for PCPA ensembles ends.
Monday, October 9	Deans and Directors submit Spring '96 courses.
Friday, October 13	Deficiency notices to be sent.
Friday, October 20	Last day for removal of "Incomplete (I)" grades from Spring '95.

Monday, October 23	Automatic conversion from "I" to "F" grade.
Friday, October 27	Last day to withdraw with a "W" grade.
Saturday, October 28	Open House.
Thursday, November 2	Study Abroad and Mobility applications for Spring '96 due to Registrar.
Monday, November 6	Advising for Spring '96 registration begins.
Friday, November 10	Advising for Spring '96 registration ends. Art Education (MA) thesis approval due for December degrees.
Wednesday, November 15	Application priority deadline for Spring '96 admission.
Thursday, November 16	Spring '96 registration forms from current graduate students, seniors, and juniors due to Registrar. Graduation petitions for December/May/August candidates due to Registrar.
Friday, November 17	Registration forms due to Registrar from sophomores and freshman.
Thursday, November 23 thru Sunday, November 26	Thanksgiving Vacation. Student residences remain open.
Friday, December 15	Degree program classes end.
Saturday, December 16	Dance Extension classes end.
Monday, December 18	Examinations, critiques, and juries begin.
Friday, December 22	Student residences close at 12 pm. Grades and final transcripts for December degrees due to Registrar. Mid-year break begins for students and faculty.

## Spring Semester 1996

Monday, January 1 and Tuesday, January 2	New Year's Day Holiday.
Wednesday, January 10	PCAD Academic Review.
Thursday, January 11	PCPA Academic Review.
Saturday, January 13 and Sunday, January 14	Summer MFA Winter Critique.
Monday, January 15	Martin Luther King Holiday.
Thursday, January 18	Student residences open 9:00 am. PCAD Academic Appeals, 9:00 am - 1:00 pm. PCPA Academic Appeals, 2:00 pm - 5:00 pm.
Friday, January 19	Registration for new and returning former students.
Monday, January 22 thru Thursday, February 2	Late registration for all current students.
Monday, January 22	Degree program and Dance Extension classes begin. Drop/Add period for degree programs and PCPA ensembles begins.
Friday, February 2	Drop/Add period for degree programs ends.
Friday, February 9	Drop/Add period for PCPA ensembles ends.
Friday, February 23	Deans and Directors submit Fall '96 courses.
Monday, February 26	Deficiency notices to be sent.
Monday, February 26 thru Friday, March 1	PCAD freshmen major selection week.
Friday, March 1	Last day for removal of "Incomplete (I)" grades from Fall '95.
Monday, March 4	Automatic conversion from "I" to "F" grade.
Friday, March 8	Last day to withdraw with a "W" grade. PCAD freshmen to declare a major Returning former students deadline to petition for May or August graduation.
Monday, March 11 thru Sunday, March 17	Spring Break for faculty and students.
Friday, March 15	Talent Scholarship application deadline for Fall '96 applicants for admission.



Monday, March 18	Degree program classes resume.
Friday, March 22	Art Education MS thesis approval due for May degrees.
Saturday, March 30	Open House.
Monday, April 1	Study Abroad and Mobility applications due to Registrar for Fall '96.
Monday, April 8	Advising for Fall '96 registration.
Thursday, April 18	Fall '96 registration forms from current graduate students, seniors, and juniors due to Registrar.
Friday, April 19	Fall '96 registration forms from current sophomores and freshmen due to Registrar.
Saturday, April 27	Dance Extension classes end.
Monday, April 29	State Grant application deadline for all students for 1996-97 academic year.
Friday, May 3	Degree program classes end.
Monday, May 6 thru Friday, May 10	Classroom examinations.
Monday, May 6, and Tuesday, May 7	Registration for Summer Sessions I & II for all current and new students. Registration for PCAD Summer Foundation and PCAD Summer MFA programs.
Monday, May 13 thru Thursday, May 16	Studios, critiques, and juries.
Friday, May 17	Final grades due to Registrar by 5:00 pm.
Saturday, May 18	Student residences close 12:00 pm.
Monday, May 20	Senior week and Summer Session I begin. Humanities and PCPA MAT begin PCAD Summer Foundation semester begins.
Wednesday, May 22	University Awards ceremony.
Thursday, May 23	Commencement ceremony. Senior week ends.
Monday, May 27	Memorial Day Holiday.

## Summer Semester 1996

### ***Session I***

Monday, May 20	Summer Session I begins. Humanities courses, PCPA MAT program, and PCAD Summer Foundation semester begin.
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Thursday, June 27	PCAD Summer MFA program begins.
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Friday, June 28	Summer Session I ends. Humanities courses end. PCPA MAT program, and PCAD Summer Foundation semester ends.
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### ***Session II***

Monday, July 1	Summer Session II begins.
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Thursday, July 4 and Friday, July 5	Independence Day Holiday.
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Saturday, August 9	Summer Session II ends. PCAD Summer MFA program ends.
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## Mission Statement

The University of the Arts is an institution of higher education centered in the arts. Its undergraduate and graduate academic programs prepare students for professions in the visual and performing arts and related fields. Honoring the traditions of the disciplines it teaches, the University provides a dynamic milieu for creative exploration, innovation, and intellectual investigation, extending the practice and understanding of the arts and the arts professions. Committed to lifelong education and the advancement of the arts in our society, the University serves as an educational and creative resource for the arts community and as a matrix, catalyst, and nexus for arts activities and organizations. Its instruction and related research, production, and service activities foster aesthetic excellence and creativity and encourages interaction among the arts.

## History of The University of the Arts

The University of the Arts has evolved from two century-old institutions: the Philadelphia College of Art and the Philadelphia College of Performing Arts.

The Philadelphia College of Art (PCA) was formed in 1876 along with the Philadelphia Museum of Art. Initially known as the Pennsylvania Museum and School of Industrial Art, the institution was established in response to the interest in art and the Art Centennial Exposition. In 1948, the school became known as the Philadelphia Museum School of Art, reflecting the expanded programs that trained artists in many other areas, including the fine arts. The school received accreditation in 1959, and in 1964 separated from the Museum to become the Philadelphia College of Art. Today, the Philadelphia College of Art and Design (PCAD) of The University of the Arts offers curricula in crafts, design, fine arts, media arts, museum education, and art education.

The performing arts programs of The University of the Arts date back to 1870, when three graduates of the Conservatory of Leipzig opened one of the first European-style conservatories of music in America: the Philadelphia Musical Academy (PMA). PMA became an independent college of music in 1950, granting a Bachelor of Music degree after a four-year course of study—one of only eight such music colleges in the nation at the time. While still offering only a music program, the school changed its name to the Philadelphia College of Performing Arts (PCPA) in 1976, the first such college in Pennsylvania. One year later the former Philadelphia Dance Academy became part of PCPA and in 1983 the School of Theater was created, thus achieving the college's ideal program of studies: dance, music, and theater arts.

In 1985, PCA and PCPA joined to become the Philadelphia Colleges of the Arts, and a true visual and performing arts university was in its

formative stages. With its inauguration in 1987, The University of the Arts became the largest comprehensive educational institution of its kind in the nation, preparing students for more than 150 professional career paths in the visual and performing arts and related fields.

## Alumni

The value and the strength of an academic and professional institution are often interpreted and measured by the accomplishments of the men and women it graduates. The alumni of The University of the Arts are among the most accomplished and skilled practicing visual and performing artists and include pianist Andre Watts, photographer Irving Penn, dancer Judith Jamison, metals artist Samuel Yellin, jazz artist Stanley Clarke, and painter Sidney Goodman.

The work of Philadelphia College of Art and Design painters, sculptors, illustrators, and craftsmen are represented in numerous collections worldwide, and have travelled in national and international exhibitions. The creations of its filmmakers and photographers have been honored in international festivals; and the products and publications of its designers have become nationally familiar. The Philadelphia College of Performing Arts has produced an outstanding spectrum of musicians, including many of the founders and members of the illustrious Philadelphia Orchestra.

The alumni of the University reside in 46 states and 15 foreign countries. The Alumni Association of The University of the Arts' purpose is to maintain an ongoing and reciprocal relationship between the alumni and the University through various support programs, services, special events, and publications, to participate in the improvement and support of the University, and to promote the general welfare and best interests of The University of the Arts.

## Degree Programs

### Philadelphia College of Art and Design

The Bachelor of Fine Arts degree is a four-year program with majors in Crafts, Graphic Design, Illustration, Painting, Printmaking, Photography/Film/Animation, and Sculpture. A major in Industrial Design leads to the Bachelor of Science degree.

At the graduate level are programs leading to the degrees of Master of Arts in Art Education, Master of Arts in Museum Education, Master of Industrial Design, Master of Arts in Teaching in Visual Arts, Master of Fine Arts in Book Arts/Printmaking, Master of Fine Arts in Museum Exhibition Planning and Design, and Master of Fine Arts in Ceramics, Sculpture and Painting. Teaching certification is offered on a non-degree basis, either independently or in conjunction with an undergraduate degree in the Philadelphia College of Art and Design. A Concentration in Art Therapy is offered within the Humanities electives category.

### Philadelphia College of Performing Arts

The School of Dance offers four-year Bachelor of Fine Arts degrees in Ballet, Modern and Jazz/Theater Dance Performance, Dance Education, and a two-year Certificate in Dance.

The School of Music offers a four-year Bachelor of Music degree in Performance or Composition with a jazz/commercial focus. Additional programs are the four-year Undergraduate Diploma and the two-year Certificate of Music.

The School of Music offers a graduate program, the Master of Arts in Teaching in Music Education.

The School of Theater Arts offers the Bachelor of Fine Arts in Theater Arts with programs in Acting or Musical Theater.



# Admissions

## Barbara Elliott

Director of Admissions  
First Floor, Haviland Hall  
215-732-4832

The admissions requirements and procedures are designed to help the University select, from among the men and women applying, those best qualified to benefit from the educational opportunities at The University of the Arts. The University prefers applicants who express themselves through visual images, performance and creative writing; who demonstrate intellectual abilities through their academic record; who wish to increase their awareness of themselves and their world and address their environment in a positive, individual manner; and who bring energy, concern and humor to their inquiry. The University values diversity, liveliness, thoughtfulness, and curiosity and seeks in its students a broad range of intellectual, artistic, extracurricular and personal energies. Admission is offered without regard to race, color, national or ethnic origin, religion, sex, sexual orientation, marital or parental status, age or handicap. Each applicant is considered individually, and the Director of Admissions may make exception to any requirement.

Each college at The University of the Arts has special admissions criteria related to its course of study. Admission to the College of Performing Arts is based primarily on an audition, specific to the discipline the applicant intends to pursue. Applicants to the College of Art and Design are evaluated on the basis of their portfolio and academic performance. Candidates for Writing for Media and Performance are evaluated primarily on their academic performance, supported by a portfolio of creative writing and/or scripts.

Since admission to the University is based upon a combination of factors, students should be aware of all of the Admissions requirements when submitting an application and realize that the Admissions Committee will base its decision on the sum total of these factors.

Students regularly enter the University at the beginning of the academic year in September, although the College of Art and Design accepts a number of Foundation students for a special January Matriculation Program. Advanced-standing applicants to major departments in the College of Art and Design are considered on a space-available basis. January applicants to the School of Music and School of Dance are also accommodated on a space-available basis. The School of Theater will consider January transfer applicants only; Theater applicants are expected to have had substantial college level course work in theater to qualify for mid-year admission.

## Freshman Applicants

1. Application Form. All candidates are required to submit a completed application for admission and \$30 application fee. The application fee for international applicants who are not US citizens or Permanent Residents is \$50. The University of the Arts will waive the application fee in cases of extreme family financial need. A fee-waiver request is required from a high school guidance counselor, two-year college counselor or other authorized personnel.

2. Secondary School Record. An official copy of the secondary school transcript is required of all applicants. A curriculum of college preparatory subjects is recommended. Specific course distribution is not required, although a minimum of four (4) years of English and two (2) years of history is strongly recommended. Remaining courses should be selected from the approved college preparatory program, including studies in languages, mathematics, science, humanities, art history, psychology, and sociology. These courses should be augmented by studies in visual art, music, dance, drama, or creative writing.

Applicants not holding a regular high school diploma may qualify for admissions consideration upon conversion of the General Education Development Test (GED) to a state diploma through the Department of Public Instruction of the applicant's resident state.

3. Standardized Test Scores. The submission of official standardized test scores is required for admission. The SAT, SAT 1, or ACT are acceptable. Applicants with a diagnosed learning disability or other qualifying impairment may submit nonstandard administration test results. Test results should be sent to the University directly from the testing agency. The University of the Arts' CEEB code is 2664.

Applicants who have completed a college level English Composition course with a grade of "C" or better, or applicants who have been out of school for more than five years are not required to submit the standardized test scores.

4. Recommendations. Applicants are required to submit a letter of recommendation from a teacher, guidance counselor, or employer. Recommendations should comment on the applicant's demonstrated abilities in the arts, maturity, ambition, determination and seriousness of purpose.

5. Personal Statement. All applicants are required to submit a 150-300 word statement that describes their personal reasons for choosing to study the arts and the influences that led to this choice. The Statement should be typed on a separate sheet of paper and attached to the application. The applicant should list his/her name, social security number, and the semester for which they seek admission on the Statement.

6. Artistic Presentation. Refer to the Portfolio or Audition Requirements as appropriate.

7. Interview. Although not required, all applicants are encouraged to visit The University of the Arts and interview with a member of the Admissions staff or University faculty. Applicants to the College of Art and Design are expected to present their portfolio during the interview. Applicants to the College of Performing Arts or the Writing for Media and Performance program should be prepared to discuss their academic record, personal achievements, extracurricular activities and artistic goals. The interview also provides the applicant with an opportunity to ask questions about the University. Applicants should feel free to note questions about the application process, programs of study, courses, instructors, student life, or financial aid and bring these with them to the interview.

8. Financial Aid. Obtain the Free Application for Federal Student Aid (FAFSA) from a high school guidance counselor if applying for financial aid or scholarship. Submit the FAFSA to the Federal Student Aid Program by February 15 for priority consideration. List The University of the Arts as the institution to receive your information. The Title IV Code for The University of the Arts is 003350.

## Application Notification

Applications are reviewed on a rolling basis beginning in December. Priority is given to candidates who file application by March 15, although the University will accept and review applications as long as space in the class is available. All applicants are notified by mail of the Admissions Committee's decision. Generally, students can expect to receive notification of the decision within two weeks of completing all admissions requirements.

## Tuition and Housing Deposits

Applicants who are offered admission and wish to enroll at The University of the Arts are asked to submit a \$200 tuition deposit within three weeks of the offer of admission to reserve a place in the entering class and receive an application for student housing. The tuition deposit is credited to the student's first semester tuition charges and may be refunded if the student cancels his/her enrollment in writing prior to the May 1 Candidates' Reply Date. Requests for a refund of the tuition deposit that are postmarked after May 1 cannot be honored.

A \$100 Housing Deposit is required to reserve a student's space in the dormitory facilities. After June 1, space is available on a first-come first-served basis only. The Tuition Deposit is required before the Housing Deposit will activate the housing reservation.

*continued*

All deposits must be made in U.S. dollars and are not refundable.

After May 1, the Admissions staff assumes that a student's deposit to The University of the Arts is his/her only deposit. The University reserves the right to cancel the offer of admission if a student posts a tuition deposit at another college or university.

During the summer, information concerning orientation, registration and housing is sent to all deposited students.

## Deferred Admission

Students admitted to The University of the Arts who wish to defer their admission for a maximum of one year to experience a non-academic pursuit such as travel or work must submit a request in writing to the Office of Admissions. If permission is granted, a \$200 non-refundable tuition deposit is required in order to confirm enrollment for the following year or semester. Deferments beyond one year are not permitted.

## Early Admission

Extremely capable students may be ready for college before they have completed the normal four-year secondary school program. The University welcomes applications from those who feel they are scholastically and artistically prepared, and sufficiently mature – personally and socially – to undertake college work.

Early Admission candidates must be able to fulfill either of the following conditions:

1. By taking an overload during the junior year of high school or summer courses, the applicant is able to complete high school diploma credit requirements and receive the diploma before enrolling at the University.
2. Under written agreement, the candidate's high school authorities grant the applicant a high school diploma upon completion of the freshman year at The University of the Arts.

## Alternative Admission

The University of the Arts has designed alternative admission programs to consider those whose potential may not be indicated in standardized test scores or class rank, or who have had limited formal training in the arts.

Offers of admission may specify one or more of the following conditions:

1. Pre-Freshman Enrichment Program. The admission of PCAD applicants may be contingent upon successful completion of the University's Summer Pre-Freshman Enrichment Program (PREP). This condition is made when the application review indicates that additional preparation in studio and/or academics is necessary to ensure the student's success in the Foundation curriculum. PREP includes studies in

drawing, two-dimensional and three-dimensional design as well as courses in writing and art history. Classes are scheduled for a six-week session with thirty hours of instruction per week. PREP is a non-credit program, but grades are given to measure performance. A minimum 2.0 (C) grade point average indicates successful completion.

2. Academic Warning. A student who is admitted under Academic Warning must achieve a "C" (2.0) grade point average at the end of the freshman year in order to be promoted to sophomore standing.

3. Academic Achievement Program. Applicants may be required to participate in the Academic Achievement Program (AAP). The purpose of the program is to provide developmental maintenance and transition services to students who, because of life circumstances, may not have achieved their potential in secondary school and need additional preparation in art and academics to ensure their success. AAP is funded by the Commonwealth of Pennsylvania's Higher Education Opportunity Act (ACT 101). Students selected to participate in the program must be Pennsylvania residents and meet the family income eligibility guidelines established by the Commonwealth of Pennsylvania.

## Advanced Placement Consideration

### CEEB Advanced Placement Program

The University of the Arts may award three credits toward the Humanities requirements for a score of 4 or better in any CEEB Advanced Placement Examination on an academic subject. AP credit is not given for studio art or performance. Students are notified of AP credits awarded prior to registration.

### College Level Examination Program (CLEP)

The University of the Arts cooperates with the College Examination Board in its College Level Examination Program (CLEP). Credits may be awarded for Subject Examinations in Composition and Literature, Foreign Language, History and Social Studies, or Science and Math depending on the score earned in the examination and other factors as follows:

1. The credit must be directly applicable to the student's degree requirements.
2. The credits cannot be used to fulfill upper-level course requirements.
3. The total number of credits awarded through CLEP is limited to 12.

4. A score equivalent to the minimum acceptable score or higher as recommended by the American Council on Education is necessary.

## College-level course work

The University may also award credit for college work completed while the student was still in high school. Applicants who have taken college courses should arrange to have their college transcripts sent to the Office of Admissions for transfer-credit evaluation. Students should also send descriptions of the college courses so that the University can make accurate evaluations. Transfer credit cannot be granted for courses that were taken to fulfill high school graduation requirements, nor will credit be granted for pre-college studio programs.

## International Baccalaureate

The University of the Arts recognizes the International Baccalaureate Examination (IB). The University may award 6 credits toward the Humanities requirements for a score of 4 or better in a higher level (HL) examination and 3 credits for a score of 4 or better in a subsidiary level (SL) examination in an academic subject. The results of the IB exams should be sent to the Office of Admissions for evaluation. Students are notified of the credits awarded prior to registration.

## Credit from Non-accredited Institutions

Credit by portfolio may be awarded at the time of admission by the Department Chair of the intended major, up to but not exceeding the number of credits earned at the non-accredited institution (as adjusted to conform with the University's credit evaluation policies). These credits may be assigned to fulfill specific requirements of The University of the Arts Degree as agreed upon by the Department Chair or Director, and the Registrar.

## Credit by Portfolio

A maximum of 12 credits may be granted by portfolio review for educational and artistic experiences independent of any course work. Credit by portfolio is only granted for studio art work done prior to matriculation at The University of the Arts. Academic standing and course credit based on portfolio are determined by the appropriate department chairperson during the admissions process. This work cannot be part of the assigned work for a secondary or post-secondary course.

## Credit by Audition

Students who qualify may be granted credit by audition in performance subjects. Audition credit requires the approval of the Audition Committee and the School Director. Academic standing and course credit based on the audition are determined during the admission process.



# Transfer Applicants

Transfer students are admitted to The University of the Arts under policies that vary from College to College. The University considers any applicant who has been enrolled in a college-level program of study after secondary school to be a transfer applicant. Transfers enjoy a preferred position among applicants for admission since it can be assumed they have matured in their goals and have demonstrated their abilities at the college level.

## Transfer of Credit

Students may receive credit for courses, taken at other regionally accredited institutions, that are similar in content, purpose, and standards to those offered at The University of the Arts. A minimum grade of "C" is required in order to present a course for transfer credit. Only credits are transferable, not the specific grades. The time it takes for a student to reach graduation will depend upon the time needed to satisfactorily fulfill The University of the Arts' degree requirements.

Students are given a preliminary transfer credit evaluation at the time of admission; final awarding of transfer credit is subject to verification by the Registrar at the time of enrollment.

## Transfer Application Requirements

1. Application Form. All candidates are required to submit a completed application for admission and \$30 application fee. The application fee for international applicants who are not US citizens or Permanent Residents is \$50. The University of the Arts will waive the application fee in cases of extreme family financial need. A fee-waiver request is required from a college counselor or other authorized personnel.

2. Secondary School Record. An official copy of the secondary school transcript is required of all applicants. A curriculum of college preparatory subjects is recommended. Specific course distribution is not required, although a minimum of four (4) years of English and two (2) years of history is strongly recommended. Remaining courses should be selected from the approved college preparatory program, including studies in languages, mathematics, science, humanities, art history, psychology, and sociology. These courses should be augmented by studies in visual art, music, dance, drama, or creative writing.

Applicants not holding a regular high school diploma may qualify for admission consideration upon conversion of the General Education Development Test (GED) to a state diploma through the Department of Public Instruction of the applicant's resident state.

3. College Transcripts. Applicants must submit official transcripts from all colleges attended. Candidates should include a listing of any courses in which they are currently enrolled or intend to complete prior to matriculation at The University of the Arts. To aid in the assessment of transfer credits, a catalog containing the course descriptions, credit assignment, and credit-hour ratio for each college attended should be sent to the Office of Admissions.

4. Standardized Test Scores. The submission of official standardized test scores are required for admission. The SAT, SAT-1, or ACT are acceptable. Applicants with a diagnosed learning disability or other qualifying impairment may submit nonstandard administration test results. Test results should be sent to the University directly from the testing agency. The University of the Arts' CEEB code is 2664.

Applicants who have completed a college-level English Composition course with a grade of "C" or better, or applicants who have been out of school for more than five years are not required to submit SAT or ACT scores.

5. Recommendations. Applicants are required to submit a letter of recommendation from a teacher, guidance counselor or employer. Recommendations should comment on the applicant's demonstrated abilities in the arts, maturity, ambition, determination, and seriousness of purpose.

6. Personal Statement. All applicants are required to submit a 150-300 word statement that describes their personal reasons for choosing to study the arts and the influences that led to this choice. The Statement should be typed on a separate sheet of paper and attached to the application. The applicant should list his/her name, social security number, and the semester for which they seek admission on the Statement.

7. Artistic Presentation. Refer to the Portfolio or Audition Requirements as appropriate.

8. Interview. Although not required, transfer applicants are encouraged to visit The University of the Arts and interview with a member of the admissions staff or University faculty. Applicants to the College of Art and Design are expected to present their portfolio during the interview. Applicants to the College of Performing Arts or the Writing for Media and Performance program should be prepared to discuss their academic record, personal achievements, extracurricular activities and artistic goals. The interview also provides the applicant with an opportunity to ask questions about the University. Applicants should feel free to note questions about the application process, programs of study, courses, instructors, student life or financial aid and bring these with them to the interview.

9. Financial Aid. Obtain the Free Application for Federal Student Aid (FAFSA) from a high school guidance counselor or any college financial aid office if applying for financial aid or scholarships. Submit the FAFSA to the Federal Student Aid Program by February 15 for priority consideration. List The University of the Arts as the institution to receive your information. The Title IV Code for The University of the Arts is 003350. A Financial Aid Transcript (FAT) must be requested from the Financial Aid Office of each prior college attended. The FAT should be sent to The University of the Arts' Office of Financial Aid.

## Residency Requirements

Every transfer student must complete a minimum of four semesters in residence preceding graduation and must earn a minimum of 48 credits in Studio and/or Humanities courses. Transfer students must fulfill the specific Studio and Humanities requirements stipulated for a UArts degree, regardless of the number of credits completed at other accredited institutions. For this reason, transfer students may be required to remain in residence at the University for more than the minimum four semesters and to complete more than the minimum 48 credits. Transfer credit is evaluated by the Department Chair or School Director and the Director of Humanities in consultation with the Office of the Registrar.

## College of Art and Design

Upon completion of the preliminary credit evaluation, the applicant will be invited to schedule an interview and portfolio review with a faculty member from the major department. If unable to attend a personal interview, the applicant must submit a portfolio in the form of 35mm color slides for faculty review.

### Advanced Standing

Students transferring into the sophomore or junior-level studios of major departments are considered advanced standing candidates. The first year in the College of Art and Design includes 21 credits of studio class-work in foundation core (Drawing, Two-Dimensional Design, Three-Dimensional Design, and an optional course, Time and Motion) and elective courses. Students who have completed between 18 and 21 credits in studio and who have studied in the foundation areas may be considered for sophomore status.

At the end of the sophomore year, UArts students have accumulated approximately 42 credits in foundation, major and elective studio areas. Applicants presenting 42 or more credits in studio and intensive study in a major area may be considered for junior status. Please note that in the College of Art and Design all studio classes are assigned on a 2:1 credit-hour ratio.

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Decisions concerning admission to a major department, class standing, and mandated prerequisites are made by major department faculty upon an evaluation of the admissions portfolio and preliminary transfer-credit analysis.

### Three-Year Transfer

Applicants who have not had substantial studio instruction but who present a minimum of at least 24 transferable credits in liberal arts may qualify for the three-year transfer program. Under this program, students have the opportunity to fulfill the College of Art and Design's graduation requirements in three years. In the first year, the Foundation Program curriculum is combined with studies in the major department. If approved by both the Foundation Program and major department chairpersons, the transfer student may attain junior status at the start of his or her second year. This program requires an extremely demanding schedule and is best suited to mature students who have definitely chosen a major.

### Freshman Transfers

Transfer students with fewer than 24 transferable liberal arts credits and without qualifications for advanced standing in studio should expect to be registered for the Foundation Program and anticipate being enrolled at The University of the Arts for the equivalent of eight semesters. Those who qualify for either the three-year program or advanced standing but wish to take advantage of the Foundation Program and elective courses may also apply as freshman transfers.

## College of Performing Arts

In the College of Performing Arts, most transfer applicants compete with freshman applicants for a place in the entering class. At the time of the entrance audition, the appropriate Faculty Audition Committee evaluates the applicant's performance with respect to the level of achievement required for advanced standing. Transfer credit may be granted in amounts equivalent to similar coursework completed at the University, not to exceed the level of placement.

Transfers to the College of Performing Arts are not given credit for studio courses until after the completion of the first semester at The University of the Arts. Transfer students to the College of Performing Arts should assume that they will receive freshman status unless more advanced status is clearly indicated in the letter of admission.

## Writing for Media and Performance

Transfer applicants to Writing for Media and Performance are evaluated on an individual basis.

## Veterans

As an accredited degree-granting institution, the University is approved for the training of veterans. Information about education benefits may be obtained from any VA office.

## International Students

Applicants who are neither US citizens or Permanent Residents are considered International Students. The University encourages international candidates with strong academic and artistic qualifications to apply for admission to The University of the Arts.

International students who apply to the University should follow the procedures outlined in the appropriate section of this catalog. International applicants should also be aware of the following additional requirements and procedures:

1. English proficiency. Applicants whose first language is other than English are required to demonstrate their proficiency in English in one of two ways:

Submit official scores from the Test of English as a Foreign Language (TOEFL). A minimum score of 500 is required for admission.

or

Complete Level 109 in the English Language Program offered by any one of the more than 20 ELS Language Centers located throughout the USA. Information about these programs can be obtained directly from:

ELS Language Centers  
5761 Buckingham Parkway  
Culver City, CA 90230 USA  
Telephone: (310) 642-0988  
FAX: (310) 410-4688

2. Transcripts/Mark/Grade Sheets. All applicants must provide a complete, notarized transcript from every school attended on the high school/secondary level and postsecondary level. Each transcript must be translated into English by a certified translator and the translation must be notarized.

International students who wish to be considered for advanced standing and receive transfer credit for coursework already completed should submit an Evaluation of Foreign Educational Credentials Comprehensive Report from the Academic Credentials Evaluation Institute (ACEI). It is the applicant's responsibility to contract with ACEI directly for this service. Instructions and application for foreign credentials evaluation can be obtained directly from:

Academic Credentials Evaluation Institute, Inc.  
PO Box 6908  
Beverly Hills, CA 90212 USA  
Telephone: (310) 559-0578  
FAX: (310) 204-2842

3. Certification of Finances. International students who plan to enroll at the University must assume the total cost of their educational and personal expenses for the full duration of their academic program. Certification that financial obligations can be met is required by the University for an I-20 to be issued to meet the requirements of the US official who issues the necessary F-1 visa. A Certification of Finances form is sent to international students upon receipt of their application. The form must be completed in English and notarized by a bank official. This statement must declare the availability of funds of at least (US) \$22,000 to cover the cost of one year of education and personal expenses. The I-20 cannot be issued without a valid Certification of Finances.

4. Financial Aid. Financial aid is not available for International Students, nor are International Students eligible for installment payment plan programs.

5. Scholarships. A limited number of partial merit scholarships may be awarded to international students who demonstrate outstanding academic and artistic achievement and potential. International merit scholarship recipients are notified of the scholarship award within two weeks of the offer of admission.

## The Interview

As an applicant, you are invited and encouraged to visit The University of the Arts and have an interview with one of the admissions staff or University faculty. The University does not use an established format or schedule of questions for the interview. Each student applying to the University is evaluated on an individual basis. You should be prepared to discuss your academic record, personal achievements, and extracurricular activities. The interview will also provide you with the opportunity to ask questions of us. Feel free to note questions that you may have about the application process, financial aid, courses, instructors, programs of study or student life, and bring these with you to your interview. We want to assist you in making the right college choice and we will be happy to answer your questions during your interview.

## Visual Arts Portfolio

Every student applying to the Philadelphia College of Art and Design is required to present a portfolio.

We are interested in admitting talented, motivated people committed to developing their creative potential in the art and design professions. Your portfolio should reflect every aspect of your individual outlook and creative experiences. This includes those experiences which are considered to be beyond traditional art school material.

Your portfolio should demonstrate your ability to think and act creatively, as well as your ability to communicate these thoughts and concerns through meaningful and unique uses of your chosen media.

### Portfolio Content

A significant focus of the admissions review is your portfolio. Your portfolio should describe you as a visual person. We do not list specific requirements nor assign problems to be solved.

The portfolio should reflect your visual experiences to date: projects completed for Saturday, summer or outside classes, as well as your classroom projects and work done without supervision. Your admissions portfolio should consist of 10 to 20 pieces of original work completed within the past year.

The best way to put together a portfolio is to select from your work those pieces which demonstrate your strengths, depth in areas of particular interest and the range of your visual abilities and exposure. The selection of pieces in your portfolio tells us a great deal about you, so choose thoughtfully and carefully — and make the selection yourself.

### Preparing Your Portfolio

The Admissions Committee reviews your work relative to the type of art program from which you have come. We expect to see different levels of work from applicants. If you have been enrolled in a school with a well developed art program, your portfolio will certainly be different than if your school curriculum did not focus on the visual arts. Similarly, a student who has had extensive experience with photography and film may not have developed the same level of manual skills as a student who has concentrated on drawing and design. Although there are no "right" or "wrong" pieces to include in your portfolio, there are certain elements in which we are interested.

### Portfolio Pieces Drawings

Drawing is a fundamental skill to all visual artists. It provides an important means to analyze and record your environment and ideas. The ability to draw should be reflected throughout your portfolio. Drawings from observation are preferable to those that are merely copies of photographs or other artists' work. You can present landscapes, self-portraits, figure drawings, mechanical drawing or drafting projects, still-lives or drawings of objects from your surroundings.

### Work in Color and Use of Media

Your use of color is another important factor. The variety of media demonstrates the breadth of your experimentation with materials such as watercolor, pastel, paint, collage or mixed media.

### Design Work

Some of your portfolio pieces should demonstrate your understanding of 2-dimensional design. The use of letterforms, composition of a photograph, arrangement of shapes and patterns in the picture plane is all part of 2-D design. 3-D work such as sculpture, ceramics, jewelry, weaving or architectural models are a welcome addition in your portfolio.

### Sketchbook/Idea Book

Although not required, a sketchbook can be an important part of the portfolio presentation. The development of an idea can often be as important as the finished product. A comprehensive sketchbook shows us that you work to develop your ideas and skills between class assignments.

### Optional Presentations

If you have not taken formal art courses, and even if you have, it is important to present work related to your interest in art and design; for example if you have built models, stage sets, custom painted a car, designed clothing, built a desk, created a garden or anything at all that you feel good about having done, you should present it in a way that shows what you did and explains why it is meaningful to you.

### Presenting Your Portfolio

Selecting the work to include in your portfolio is the first step. Equally important is your presentation. Although your presentation does not need to be elaborate, it should demonstrate the respect you have for your work. If you present your portfolio in person, your ability to talk about your work will be considered as part of your review. What a particular project involved, why you made the design decisions you did, what you learned from the experience and how you feel about the finished piece are all important to us.

Although we do not require that you mount or mat your work, it is important that your portfolio be presented neatly. If your portfolio pieces are in a specific order (i.e.: grouped by medium, size or subject matter) both you and your interviewer may have an easier time seeing your portfolio as a coherent body of work.

Keep in mind that work done in charcoal, chalk or pastels should be sprayed with a fixative and covered with a clean sheet of paper to protect the work. Because you may have work too large to bring to the interview, we encourage you to supplement your original work with photographs or 35mm color slides. When documenting 3-D pieces, it is helpful to show them from several angles.

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## Slides

If you are unable to come to the University for a personal interview, you should submit your portfolio in the form of 35mm color slides. For best results, use a 35mm single lens reflex camera. Since taking slides can be difficult, you may want to shoot several rolls of film and experiment with various camera settings.

You can photograph your work out-of-doors using natural light, or inside using special photographic flood lights. The piece of artwork should completely fill the camera frame. It is distracting to see extraneous background objects. Therefore, we recommend using a simple backdrop when photographing 3-D pieces; a white wall is usually a good solution.

Your slides must be clearly labeled. Print your name and social security number on each slide and place a dot in the lower left hand corner. This facilitates placement in the slide projector. Always number each slide and include a separate, numbered list of descriptions. You should indicate the size and media of the work and briefly explain the concept, project or problem involved. When more than one picture is used to illustrate a piece (i.e.: sculpture, ceramics, 3-D design) the slides should be labeled in sequence (2a, 2b, 2c, etc.) Slides should be presented in an 8 1/2" x 11" slide file page.

If you wish to have your slides returned to you at the completion of the application process, enclose a self-addressed, stamped envelope with your application.

## Options or Additions to the Portfolio

If you are applying as a freshman in the Foundation Department, you may choose to supplement or replace the portfolio by enrolling in The University of the Arts PREP program. This is a six-week summer program focusing on core studies in 2-D and 3-D design, drawing and studio electives. Any applicant who wishes to substitute PREP for the freshman portfolio requirement must give written notice to the Admissions Office.

## Audition Requirements

Every student applying to PCPA must pass an entrance audition. The application for admission must be complete and on file in the Office of Admissions before the audition is scheduled.

Applicants may audition in person at either the University or an approved regional audition site. Taped auditions are permitted for applicants who are unable to arrange a live audition. Taped auditions should be accompanied by a completed application.

## School of Dance

Dance applicants will be evaluated on the basis of their current technical proficiency and their potential for professional development. The audition is as follows:

- An audition class consisting of three sections: Ballet, Modern Dance, and Jazz Dance. Each section lasts approximately one-half hour. Auditionees will take class as a group, but will be individually evaluated.
- Solo dance presentation lasting two minutes. The choreography may be by the applicant or a dance instructor. Musical accompaniment, if any, must be provided by the applicant on cassette tape, record or compact disc. Audio equipment will be provided by the School of Dance. This part of the audition should feature the area of dance in which you are most proficient and feel most comfortable.
- A personal interview with the Dance faculty immediately following the solo performance.

## Videotaped Auditions

All videotaped auditions must show:

- Ballet and either Modern or Jazz.
- Warm-up including floor work and barre. Barre is to be taped from both the side and front and should include demi and grand plies, tendus, degages (battement jetes), ronds de jambes, grand battements, and developpes (extensions) en croix.
- Center work should include small and large jumps, pirouettes, adagio, and a modern or jazz combination.
- An across the floor combination of at least eight measures which includes leaps and turns.
- A solo dance presentation lasting two minutes.

## School of Theater Arts

Theater applicants will be evaluated on the basis of technique, quality of expression, imagination, motivation, talent, and physical agility. The audition is as follows:

- Two monologues from memory, each lasting no more than two minutes. Monologues should be selected from published plays and should be contrasting in character, style, or tone.
- A personal interview with the Theater Arts faculty.
- Videotaped Auditions  
Clearly state your name at both the beginning and end of your taped audition. Perform two monologues as described above. In place of the interview, speak to the camera regarding your past and current activities, future aspirations, and career goals in theater.

## Musical Theater Program

Points A, B and C from the above requirements, in addition to:

- Two musical theater songs in contrasting styles. One may be an operatic aria. At least one of the songs must have a strong emotional content. Auditionees should be prepared to discuss their choice of material and their interpretation. Combined performance time for the two songs is not to exceed five minutes. An accompanist will be provided for on-campus auditions.
- Students auditioning on-campus will participate in a group dance audition. Please bring appropriate attire for dance and movements. Students auditioning on videotape are asked to present a prepared dance solo demonstrating their level of proficiency in dance and movement. This solo, which may be choreographed by the applicant or someone else, must not exceed two minutes in length.

Students auditioning on-campus also have the option of presenting such a solo in addition to their group audition.

\*Please note the following

## Warm-up

Prior to the on-campus audition, applicants are required to participate in a group speech and movement warm up. Appropriate attire must be worn during the warm up: tights, sweats, gym shorts etc. are appropriate. Jeans, dresses, heels, jewelry, etc. are not. You must be able to move freely during the warm-up session.

## Costumes

Do not bring costumes

## Props

You may bring any props necessary for your monologue.

## School of Music

Music applicants will be evaluated on the basis of technical proficiency, musicality, and potential for development. Suggested repertoire is listed below; however, equivalent literature may be substituted. Performance of any or all selections may be requested. Sight-reading will be required.

### Taped Auditions

Videotaped auditions are preferable. The tape should not exceed 15 minutes in length. Tapes of recitals or concerts are not acceptable. Repertoire should be chosen from the list provided below.

### Undergraduate Music Audition Requirements

Audition requirements are the same for all undergraduate programs (Bachelor of Music, Certificate in Music, Diploma in Music)

### Jazz/Contemporary: Instrumental Performance

*Except Guitar, Electric Bass and Percussion*

- A. Major and minor scales, two octaves (where possible).
- B. Major and minor arpeggios, two octaves.
- C. A technical study, etude, or solo piece from the classical repertoire (suggested but not mandatory).
- D. A prepared jazz solo on a standard tune, or an improvisation on a twelve-bar blues progression.
- E. Sight-reading.

### Guitar

- A. Major and minor scales, two octaves, two fingerings.
- B. Major and minor arpeggios, two octaves.
- C. Various voicings of Major 7th, Minor 7th, and dominant 7th chords.
- D. Melody and chord solo from the jazz or pop repertoire.
- E. Sight-reading.

### Electric Bass

- A. Major and minor scales, one octave.
- B. Major and minor arpeggios, one octave.
- C. Demonstration of knowledge of basic rhythm section style, i.e.: a bass line to a blues, standard, or contemporary selection.
- D. A prepared jazz melodic piece or solo, such as the melody and improvised chorus of a jazz standard or twelve-bar blues.
- E. Sight-reading.

### Percussion

- A. Snare Drum: open and closed rolls, rudimental study, or orchestral solo.
- B. Drum Set: play a swing feel; Latin (bossanova and samba); rock (slow-funk and moderate fast-fusion); and ballad (swing with brushes and rock with sticks).  
Optional: written out solo (rock, Latin, or swing) or play through a drum part with a tape or record.
- C. Mallets: (not required) all major scales and arpeggios, two octaves; solo or etude from the standard repertoire.
- D. Timpani: (not required) tune perfect 4th and 5th; solo for two drums from the standard repertoire.
- E. Sight-reading.

### Bachelor of Music in Voice

Applicants to the Bachelor of Music in Voice may choose to audition with either repertoire listed below:

#### Voice: Classical

- A. One classical song in English.
- B. One classical song in another language.
- C. One operatic aria (optional).
- D. Sight-reading.

#### Voice: Jazz/Contemporary

- A. One classical song in English.
- B. Two jazz/show songs.
- C. Sight-reading.

### Composition

- A. Applicants should submit a portfolio of original compositions, arrangements, and/or transcriptions in a jazz/commercial style. Compositions should be arranged for a variety of instruments. Suggested: small jazz ensemble, large jazz ensemble such as stage band, solo piano, voice, tape, or computer pieces.
- B. Compositions may be presented in tape recordings, but at least one composition must be in fully notated manuscript form.
- C. Performance of one piece on an instrument or vocally. (optional)

*For specific information on providing a taped audition, please refer to the following specifications.*

## Taped Audition Specifications

### General Information

- A. The tape and its case should be clearly marked with your name, address, phone number, and your intended major (dance, music, theater arts).
- B. Music applicants should also indicate:
  1. instrument
  2. program played including title, and composer.
- C. Be sure to play the recorded audition to check for sound levels, framing, and focus (video).
- D. Have the tape cued to the beginning of your audition.
- E. Taped auditions received prior to March 15 will be considered for scholarship auditions.
- F. The University reserves the right to re-audition any applicant admitted on the basis of a taped audition. In such cases, we also reserve the right to reconsider and to withdraw, if necessary, the original offer of admission.

### Video Tapes

Dance, Music, or Theater Arts

- A. Use a good quality tape at a standard speed. VHS format is recommended.
- B. Clearly state name, address, telephone number, and repertoire being performed.
- C. Framing
  1. Dance – Frame full body from the front, and sideways for barre.
  2. Music – Frame full body with close-up shots of embouchure, hands, and face.
  3. Theater – Combine full body and close-up shots.

### Audio Tapes

Audio tapes can only be submitted for the School of Music and will be accepted only for students who do not have access to video equipment. Use a high quality cassette tape. We suggest the Maxell UDXL II 60-minute tape made with the best equipment available. Both normal and high-bias tape are acceptable.

Additional information on preparing for the audition is available in The University of the Arts Portfolio & Audition Brochure. Contact the Office of Admissions for a copy.

## Requirements for Writing for Media and Performance

Applicants for Writing for Media and Performance are evaluated primarily on the strength of the academic record, standardized test scores, and portfolio of written work.

### Writing Portfolio

Applicants to Writing for Media and Performance must submit original work in at least two of the following areas (not to exceed 30 pages total):

- A. Poetry: between 7 and 15 poems
- B. Short Stories: fiction
- C. A section from a novel that may be unfinished; the submission should include a clear statement of how this section relates to the projected novel.
- D. A script for a dramatic performance in any medium; if submitting an entire script, the applicant should identify the section(s) to be read. The applicant should also indicate, briefly, how this section relates to the rest of the work.
- E. Expository prose; the submission may include autobiographical material, an art critique, or discussion or argument written from a personal viewpoint. Essays that resemble term papers will not satisfy the requirements in this category.
- F. A script/design for a creative multimedia (e.g. CD-ROM) work, including text and storyboard, plans or design for graphics, and/or sound.

## Admission Requirements for Graduate and Post-Baccalaureate Programs

The University of the Arts grants Master of Fine Arts degrees in Bookarts/Printmaking, Museum Exhibition Planning and Design, Ceramics, Crafts, and Sculpture, Master of Industrial Design, Master of Arts in Art Education, Master of Arts in Museum Education, Master of Arts in Teaching in Visual Arts, and Master of Arts in Teaching in Music degrees. In addition to the graduate programs, The University of the Arts also offers post-baccalaureate non-degree programs in Crafts and Teacher Certification in Visual Arts.

Applications for Fall admission should be submitted by April 1 for priority consideration. After April 1, applications will be accepted on a space available basis. Applications for Spring admission (education and post-baccalaureate programs only) should be submitted by November 15.

Applications for the MFA program in Ceramics, Sculpture and Painting are accepted for Summer only. These applications should be filed by February 15 for priority consideration. After February 15, applications will be accepted on a space available basis.

### Transfer of Credit

A maximum of 6 credits may be transferred and applied toward graduate degree requirements with the approval of the program director and registrar. Only credit for graduate courses in which a grade of "B" or higher has been earned may be transferred.

## Graduate Application Requirements:

1. Application Form. All candidates are required to submit a completed graduate application for admission and \$30 application fee. The fee for international applicants who are not US citizens or Permanent Residents is \$50. The application fee will be waived for The University of the Arts' alumni.
2. College Transcripts. An official transcript from each undergraduate school attended is required of all applicants.
3. Recommendations. Applicants are required to submit three letters of recommendation. Two of these recommendations must come from professors or professionals in the area of the intended major who are familiar with the applicant's capabilities and credentials.
4. Personal Statement. All applicants are required to submit a one to two-page statement that describes their professional plans and goals. The statement should be typed on a separate sheet of paper and attached to the application. Applicants should list their name, social security number and the semester for which they seek admission on the statement.

5. Proof of Secondary School Graduation. An official copy of the secondary school transcript or diploma is required of all applicants. The Commonwealth of Pennsylvania requires that The University maintain this information on file for all undergraduate and graduate students.

6. Interview. A personal interview with the director of the program to which the candidate is applying is strongly recommended. Appointments should be scheduled directly with the department.

7. Financial Aid. Obtain the Free Application for Federal Student Aid (FAFSA) if applying for financial assistance. Submit the FAFSA to the Federal Student Aid Program by February 15 for priority consideration. List The University of the Arts as the institution to receive your information. The Title IV Code for The University of the Arts is 003350. A Financial Aid Transcript (F.A.T.) must be requested from the Financial Aid Office of each college or post-secondary institution attended. The F.A.T. should be sent to The University of the Arts' Office of Financial Aid.

8. Special Requirements for education candidates. Students entering the MA and MAT programs should hold a bachelors degree in art or music, including at least 40 semester hours of studio credit with a "B" average. Applicants to the MA program in Museum Education must have completed 18 semester hours in Art History, including a comprehensive survey course and a course in Twentieth-Century Art. Deficiencies to this minimum must be made up as prerequisites or co-requisites; a maximum of 12 of these credits may be taken while a matriculated graduate student. With approval of the program director, a maximum of 6 studio credits may be applied to the elective requirements in the program.

## Graduate Portfolio Information

Every student applying to the Philadelphia College of Art and Design must also submit a portfolio of his/her work. An application must be filed with the Admissions Office before a portfolio review is scheduled.

### Portfolio Requirements

A portfolio of fifteen to twenty 35mm color slides presented in a one-page slide sheet is required. Slides should represent the recent work as well as the full range of experience in the area to which the application is being made. All slides should be clearly labeled and identified, and an inventory list of the slides indicating the slide number, title or description of the work, size, medium, and date of completion should be included. Original work should **not** be mailed to the Admissions Office (note MFA Book Arts exception). An applicant wishing to have his/her slides returned must enclose a self-addressed, stamped envelope.



In addition to the general guidelines, the following programs have specific requirements.

### **Master of Arts in Art Education and Master of Arts in Teaching in Visual Arts**

Applicants should submit ten to twenty slides. It is recommended that a comprehensive range of work be included. Alternatives may include original work or video presentations.

### **Master of Arts in Museum Education**

Applicants may submit slides or original art work or may substitute an alternative presentation that illustrates their competency in related areas of art history, communications, design and literature, as well as the visual arts. For further explanation, please contact the director of the program.

### **Master of Fine Arts in Book Arts/ Printmaking**

Original work is preferred. However, a slide sheet of twenty slides is required when originals are not obtainable or impossible to ship. Please identify all work; number and label slides and include an inventory list with title or description of the work, size, the medium, and date of completion. Applicants must enclose a self addressed stamped envelope for return of work.

### **Master of Fine Arts in Ceramics, Painting, or Sculpture**

Applicants to the MFA in Ceramics, Painting, or Sculpture should note that these are summer residence programs that extend over four years. These programs require an annual six-week, on-campus summer residence and independent study during the regular academic year culminating in a fifth summer thesis exhibition. New students may begin these MFA programs in summer only.

### **Master of Fine Arts in Museum Exhibition Planning and Design**

Applicants may substitute an alternative presentation for the slide portfolio. This presentation may include, but is not limited to, materials that demonstrate professional skills or experience in exhibition installation, research, design, education, architecture, theater, and fine arts, and may include original work, written or published documents, slides, photographs, and video tapes. The applicant will be responsible for arrangements to return of any portfolio/presentation materials submitted. For further details, please contact the director of the program.

### **Master of Industrial Design**

Applicants for admission must present a preliminary statement of objectives, a portfolio demonstrating an acceptable level of professional accomplishment, academic transcripts, and a detailed description of career experience. At least one year of professional, research or practical employment is strongly recommended. After completion of 15 credit hours, the progress of each individual is reviewed by the MID faculty, and the student advised as to whether to continue in the program as a fully matriculated student.

### **Crafts Studio Post-Baccalaureate Certificate**

Admission to the Craft Studio Program is based on portfolio and interview. The program is designed for students who already hold an undergraduate degree.

### **Teacher Certification Program**

Candidates for this program must hold a BFA or BA in Art, or equivalent, with a minimum of 40 semester credits in studio and 12 semester credits in Art History with a minimum of a "B" average. Students who wish to pursue teacher certification apart from a degree program should apply for Special Student status through The University of the Arts' Continuing Studies Office.

### **Master of Arts in Teaching in Music Education**

In addition to general requirements for graduate admission to The University of the Arts, the following specific requirements apply to the MAT in Music Education program:

1. Successful completion (cumulative GPA of 2.75 or higher) of an undergraduate degree in musical performance, composition, theory, history/literature, or related field from an accredited college or university.
2. Successful completion (cumulative GPA of 3.0 or higher) of co-requisite coursework and/or acquired competencies as follows:
  - a. Introductory course in Educational Psychology
  - b. Course in Child Growth and Development
  - c. Knowledge of current issues, trends and methods in music teaching, and lesson planning
  - d. Actual field experience involving observation, teaching, and lesson planning
  - e. Functional skills on piano, guitar, recorder
  - f. Course in basic conducting and score reading
  - g. Course in orchestration/arranging

#### **Note:**

Co-requisites may be satisfied through the following:

- a. Completion of The University of the Arts MATPREP program
  - b. Individual examination
  - c. Documented professional experience
  - d. Completion of appropriate courses at another institution
3. Satisfaction of placement testing requirements in music history/literature, music theory, ear training, and piano proficiency. Placement tests may be waived for Bachelor of Music graduates of The University of the Arts. The Master of Arts in Teaching in Music Education Committee reserves the right to require that deficiencies in any of the above areas or lack of any co-requisite requirements be made up in addition to MAT courses necessary for graduation.
  4. Successful performance audition. Audition may be waived for Bachelor of Music graduates of The University of the Arts. Please contact the department for specific audition requirements.

### **The Interview**

As an applicant, you are invited and encouraged to visit the University and have an interview with the Chairperson or Director of the graduate program to which you are applying. If you select an interview with portfolio, you will be expected to present your work during the scheduled meeting. There is no established format or schedule of questions for the interview; each student is evaluated on an individual basis. You should be prepared to discuss your academic record, career goals and objectives, and your portfolio. The interview will also provide you with the opportunity to ask questions of us. Do feel free to note questions that you may have about the application process, financial aid, courses, instructors, programs of study or student life and bring these with you to your interview.

# Tuition and Expenses

**Louis J. Mayer, CPA**

Director of Finance and CFO  
Second Floor, Haviland Hall  
215-875-4865

## Undergraduate Tuition and Fees

Annual tuition is charged to all full-time undergraduate students, payable one-half each semester. Full-time students carry a minimum of 12 credits per semester and may carry up to 18 credits without incurring additional charges. Excess credits are subject to additional charges at the standard semester credit rate. Permission of the Dean of the appropriate College is required for a student to carry more than 18 credits in one semester.

In addition to the annual tuition charge, all students registered for 12 credits or more are required to pay an annual general student fee. The general student fee is applied toward the cost of library facilities, studio and laboratory operations, orientation, student activities, and special services, including health services, placement, and registration. The annual general student fee is not refundable.

Students registering for less than 12 credits are charged per credit. There are no other mandatory course fees or charges except for deposits and the cost of expendable materials in selected studio classes. Reservation deposits for housing and tuition are credited to the student's bill and are not refundable.

## Schedule of Annual Undergraduate Charges and Fees 1994-95 Academic Year

Full-time tuition (12-18 credits/semester)	\$ 12,520
Tuition per credit	\$ 540
General Student Fee (all full-time students)	\$ 500

### Housing Fees

Housing:	
Furnish Hall or 1500 Pine	\$ 3860
Housing reservation deposit	\$ 100
Housing damage deposit (refundable)	\$ 200

## Graduate Tuition and Fees

Full-time graduate students pay annual tuition plus the general student fee. Teacher Certification Students in visual arts are considered full-time at 10.5 credits. General student fee charges are the same for graduate and undergraduate students. Tuition for part-time graduate studies is charged per semester credit.

A student who has completed all the course requirements for the Masters degree and is currently working on the graduate project, either on or off-campus, must register and pay a graduate project continuation fee (equal to the cost of 0.5 credits/semester). This registration, through the Office of the Registrar, is required in each succeeding semester until all degree requirements are met.

A student without an approved leave of absence who does not register each semester will be considered to have withdrawn from candidacy for the degree. Students who have not maintained continuous registration must apply through the Office of the Registrar for readmission to the program, and will be retroactively charged for the intervening semesters.

## Schedule of Annual Graduate Charges and Fees 1994-95 Academic Year

Full-time tuition (9 credits or more)	\$ 12,520
Tuition per credit	\$ 650
General Student Fee (all full-time students)	\$ 500

## Tuition Payments and Financial Responsibility

Payment in full for each semester is required before students may attend classes. Tuition invoices are mailed to students each July and November. The first-semester bill must be paid by mid-August and the second-semester bill must be paid by mid-December. Any amount unpaid after the due date is subject to a late payment fee of \$60 unless an alternative payment plan has been arranged through TMS (see "Payment Plans"). Settlement of all financial obligations of the University rests with the student, or the student's parents if the student has not attained independent adult status.

Failure to receive an invoice does not excuse a student from paying tuition and fees before attending classes each semester. Student accounts are considered settled when students receive Finance Office Approval and a validated ID card.

Students may not withdraw in good standing unless all financial obligations to the University have been met. Students whose accounts become delinquent are subject to dismissal. Students may not receive diplomas, certificates, transcripts, or letters of recommendation, and may not be allowed to register for the following semester if their accounts have not been paid in full.

Any unpaid balance at the end of the semester will be referred to the University's outside collection agency for collection and legal action. Students, or their paying agents will be responsible for all collection costs and attorney fees.

## Payment Plans

As a service to our students and their parents, the University offers the following commercially sponsored tuition payment plan. The plan allows for the total sum of all tuition and fees to be paid over ten months, from May through February.

Tuition Management Systems, Inc. (TMS) offers a budget plan that allows you to pay all or part of your annual charges in ten monthly installments for a nominal annual administrative fee. A separate insurance program is also available to participants with this plan. For more information contact Tuition Management Systems Inc., at (800) 722-4867 or (401) 849-1550.

**Tuition Remission**

Sons and daughters of alumni of The University of the Arts are eligible for a 10% remission on their tuition. To qualify, a student must present to the Registrar an official copy of the long-form birth certificate, which lists the names of both parents. The remission applies to each semester that the student matriculates on a full-time basis.

Families that have two or more members attending The University of the Arts are eligible for a tuition-remission. Presentation of the long-form birth certificate is required for each sibling attending. The youngest member of the family may receive a 10% tuition remission each semester during which they are a full-time matriculating student.

For more information, contact the Office of the Registrar at 215- 875-4848.

**Housing Fees**

Students are not permitted to move into University housing until all tuition and fees are paid in full. A damage deposit of \$200 is required of all students who live in University housing. This deposit is held in escrow and will be refunded to the student after the apartment is vacated. Any charges for damage to the apartment will be subtracted from this deposit. An additional Housing Reservation Deposit of \$100 is required to reserve a space in University housing. This deposit will be credited to the student's bill and is not refundable.

**Special Charges and Fees**

**Application Fee**

An application fee of \$30 is required with every application for admission or readmission.

**Tuition Deposit**

Once the student has been accepted for admission to the University, a \$200 deposit is required to reserve a place in the class. This deposit will be credited to the student's bill and is not refundable. The tuition deposit must be paid in U.S. dollars within three weeks of the offer of admission.

**Late Registration**

A late registration fee of \$35 will be charged to any student registering after the dates listed in the *Academic Calendar*.

**Late Payment**

A late payment fee of \$60 will be charged to any student failing to pay his or her tuition and/or housing bill by the due date.

**Bad Check Penalty**

A \$25 fine is charged for all checks issued to the University and not paid upon presentation to the bank.

**Transcript Fee**

A \$5 fee is charged to students requesting an official transcript from the University.

**Tuition Refund Policy**

The following tuition and housing refund policy is in effect: (A student's general fee and other charges are not refundable.)

For withdrawal:	
Prior to the first class	100% refund
Before end of second week	80% refund
During third week	40% refund
After end of third week	0% refund

For involuntary withdrawal:  
A student required to withdraw for disciplinary reasons will not be entitled to a tuition or housing refund.

**Financial Holds**

Students who do not satisfy their financial obligations to the University will have a financial hold placed on their record. Such a hold may result in cancellation of the student's preregistration and will prevent the student from being permitted to register for future courses until the financial hold is lifted. Furthermore, students with outstanding financial obligations to the University will not be eligible to receive official copies of their transcript nor their diploma. To avoid incurring late fees and/or a hold on the academic records, students are expected to make arrangements to pay all tuition, fees, and dormitory charges by the due date on their bill. Students are encouraged to apply early for financial aid.



# Financial Aid

## Aquila W. Galgon

Director of Financial Aid  
Second Floor, Haviland Hall  
215-875-4858

The University administers financial aid provided by a variety of federal, state, and institutional programs. University funds are awarded for an academic year (two semesters) and must be renewed annually by formal application. Questions regarding financial aid should be addressed to the Office of Financial Aid. Also, refer to the "Smart Money" brochure which is available upon request.

## Application Procedure

The University's financial aid funds are limited and early application is essential. Therefore, financial aid applications should be received by February 15.

Financial aid decisions are made separately from admissions decisions. Applicants for financial aid should not wait until they have been offered admission to the University to apply for aid. Admission and financial aid applications should be made simultaneously. Once an applicant has been offered admission to the institution, his or her name is forwarded to the Financial Aid Office. If the student's Financial Aid Needs Analysis is complete, the student will be notified of any financial aid funds that have been awarded by the University within two weeks after being offered admission.

## New Undergraduate Students

To apply for all forms of financial aid, students must file the Free Application for Federal Student Aid (FAFSA). Students residing outside Pennsylvania should check with their state's Department of Higher Education to determine if additional forms are required. All forms are available from a high school guidance office or college financial aid office.

## Transfer Students

Every undergraduate who is transferring to the University from another postsecondary educational institution, and is applying for financial aid must submit a Financial Aid Transcript to the Office of Financial Aid, whether or not aid was received at the previous institution(s). This form can be obtained from the University's Office of Financial Aid and must be completed by the Financial Aid Office at the previously attended institution(s). Transfer students will not be considered for financial aid from the University unless this form is received and the application procedure properly completed. Transfer students must also submit the FAFSA.

## Graduate Students

Financial aid to graduate students consists of loans, assistantships, and grants-in-aid. To be considered, a student must complete the FAFSA, which can be obtained from the University's Office of Financial Aid. The application deadline is April 15 for Fall applicants and November 15 for Spring applicants. Students with assistantships must maintain a "B" average and enroll for a minimum of 9 credits per semester.

Students are also eligible to apply for a Stafford Student Loan. Eligible students can borrow up to \$18,500 per academic year, up to an aggregate amount of \$54,750 (which includes all undergraduate loans). Application forms can be obtained from local banks and credit unions.

Students enrolling for the Teacher Certification Program who have earned a master's or baccalaureate degree are ineligible for financial assistance from the University.

## International Students

As federal regulations limit the award of financial aid to U.S. citizens or eligible noncitizens (Permanent Residents), aid is not available for international students.

## Currently Enrolled and Readmitted Students

Enrolled students or former students considering readmission, who are applying for financial aid, must:

1. Complete a FAFSA
2. Complete a University Financial Aid Application.

The FAFSA and University Financial Aid applications must be received by March 15. Late applications will be processed on a funds-available basis.

Aid awards are normally limited to a maximum of eight semesters (four academic years). Students who fail to complete the necessary number of credits required for graduation within the four-year period due to change of major or transfer status will be considered for a fifth year of financial assistance only on an individual basis. The University cannot guarantee financial assistance beyond eight semesters or after completion of the required number of credits needed for graduation.

A student who withdraws from the University mid-semester for other than an approved reason (i.e.: health) will not be eligible for financial aid upon returning to a repeat of that semester's courses.

Financial aid awarded by the University may be used only to meet educational expenses incurred by enrollment at the University or one of the institutions with which the University has a student exchange program. The University is not able to offer financial assistance for enrollment at foreign institutions.

## Academic Requirements

To receive financial aid at the University, the student must be enrolled as a matriculated full-time student in a degree program.

A student receiving aid must maintain at least a 2.0 (C) grade point average for continuation of funding. The University reserves the right to terminate financial assistance at the end of the 1st or 2nd semester if the student's grade-point average is below the level required for eligibility.

## Academic Dismissal/Reinstatement

A student who has been academically dismissed from the University is not eligible for financial aid. If, at a later date the student is readmitted to the University, they may reestablish eligibility for financial aid by submitting a letter from his/her Dean (or other designated official) stating that the student has been readmitted to the University for the period during which aid is requested.

## Student Responsibilities

Students who receive awards from any outside agency or private organization are obligated to notify the University Financial Aid Office of such aid. At no time can total financial assistance, including awards from outside or private organizations, exceed the student's established level of demonstrated financial need.

## Eligibility

Financial aid is not available to any student who has already earned a bachelor's degree in any field. Students enrolled only for teacher certification are also ineligible.

Only matriculated, full-time day students may receive financial assistance from the University. Fortunately, students that have already earned a Bachelors Degree and/or students that are enrolled only for Teacher Certification have limited eligibility for some forms of financial aid. These students should contact the Financial aid Office for specific details.

## Financial Aid Package

The amount of aid offered by the University is determined by the applicant's unmet financial need. Financial need is determined by subtracting financial resources (Pell Grant, state grant, family contribution, Stafford Student Loan) from the educational budget. The resulting need is usually met by a combination of institutional awards called the "financial aid package."

## Self-Supporting (Independent) Students

A student will be considered self-supporting if the federal requirements as described on the FAFSA are met.

## Dependent Students

If a student cannot meet all the federal requirements to be considered self-supporting, he or she will be classified as a dependent student.

## 1994-95

### Projected Expense Budget

	Dependent Student		Independent Student
	Resident	Commuter	
Tuition (12-18 semester hours)	\$12,520	\$12,520	\$12,520
General Fee	\$ 500	\$500	\$ 500
Room	\$ 3860	\$750	\$ 3980
Board (student's expenses for meals, etc.)	\$ 1450	\$750	\$ 1600
Supplies & Books	\$ 1600	\$1600	\$ 1600
Transportation & Miscellaneous	\$ 1070	\$1730	\$ 1800
Estimated Annual Expenses	\$21,000	\$17,850	\$22,000

## Grants and Scholarships

### Institutional Grants and Scholarships

All financial aid funds administered by the institution are awarded on the basis of demonstrated financial need and the availability of institutional funds. Preference is given, in the case of new students, to those who demonstrate outstanding promise of success at the University. However, any applicant who applies before the published deadline will also be given thorough consideration. University-administered financial aid funds will not be used to replace federal or state grants for which a student is eligible but who fails to complete the required applications.

### Scholarship Application Procedure

Each year The University of the Arts offers a number of Talent Scholarships to new students. Students who wish to be considered for the Talent Scholarship should check YES to this question on the Admissions application. Priority consideration is given to students who submit their application for admission by March 15 and complete all admissions requirements by April 1.

## Grant-in-Aid

These grant funds, with no repayment obligations, are allocated by the University to supplement all other financial aid programs. Partial funding for this program is provided by endowed scholarships for students with demonstrated financial need.

### State and Federal Grant Programs

#### Pennsylvania Higher Education Assistance Agency (PHEAA)

PHEAA is a state program for undergraduate Pennsylvania residents who will be matriculated students, enrolled full-time for an academic year. All permanent residents of Pennsylvania are expected to make application for a PHEAA grant. Application is made by submitting a FAFSA. FAFSA must be sent to PHEAA in Harrisburg no later than May 1. Applications are available from high school guidance counselors or college financial aid officers.

#### Other State Grant Programs

If you are a permanent resident of either Connecticut, Massachusetts, Rhode Island, Ohio, or Vermont, you must apply for funding from the state grant agency of your home state.

#### Pell Grant

To be eligible for a Pell Grant, the student must be matriculated and enrolled for a minimum of six credits in an undergraduate program.

All applicants for financial aid are required to apply for this federal grant program. If you have submitted a completed Federal Free Application for Federal Student Aid (FAFSA), there is no need to submit a separate Pell Grant application.

#### Supplemental Educational Opportunity Grant (SEOG)

These grant funds, which have no repayment obligation, are supplied by the federal government and awarded by the institution's financial aid office to students with the greatest financial need.

## Loan Programs

### Federal Stafford Loan

Every matriculated student or student accepted into a degree program, is eligible to apply for a Stafford Loan. The Federal Stafford Loan is a low interest student loan awarded on the basis of financial need. A full-time student may borrow up to \$2,625 for the first year, up to \$3,500 for the second year, and up to \$5,500 for each of the last two years. Repayment does not begin until six months after leaving school.

### Federal Supplemental Loan to Students (SLS)

A full-time independent student may borrow up to \$4,000 for each of the first two years and up to \$5,000 for each of the last two years. Repayment begins immediately after the check is disbursed.

### Parent Loan to Undergraduate Students (PLUS)

This program is for parents who wish to borrow funds to meet a student's educational costs. The maximum amount that can be borrowed cannot exceed the cost of education minus other financial aid. Repayment begins immediately after the check is disbursed.

### Perkins Loan

Perkins Loans, funded by the federal government, are awarded by the institution to matriculated students as part of the financial aid package. Repayment of the principal and interest does not begin until nine months after graduation or withdrawal from the University. The interest rate is 5% (subject to change). Depending on the total amount borrowed, a student may take up to ten years to fully repay this loan.

## Exit Interviews

An exit interview is required of all students who graduate or withdraw from the University and who have received either a Federal Stafford Loan or a Perkins Loan while they were students. The purpose of this interview is to make students aware of their financial obligations and to determine a repayment schedule.

## Student Employment

### Federal Work-Study Program (FWSP)

The Work-Study Program provides employment for students who need financial aid and who require wages to defray their educational expenses. Students who are awarded work-study funds may be eligible for various jobs in departments within the University. Students receive a bi-weekly paycheck for the hours worked.

Funds are awarded as part of the Financial Aid Package.

# Academic Regulations for The University

## Office of the Registrar

**Patricia Woldar**

Acting Registrar

Second Floor, Haviland Hall

215-875-4848

The Office of the Registrar develops and maintains all records and files relating to the students' academic life at the University. All course and program transactions or changes are not official unless properly processed through the Office of the Registrar. In order to register, students must be formally admitted to the University and pay all applicable tuition and fees.

Students must have a program of courses documented and approved by the required advisor(s). All students are advised to obtain a copy of their curriculum requirements as soon as possible after admission to the University, and to check those against their transcript after each term. Student copies of the transcript are available upon request. The Office of Registrar is responsible for certification of completion of requirements for graduation.

## Student Responsibility

Students in doubt about any College or University regulation should seek advice from their academic advisor or the Office of the Registrar. Each student is personally responsible for observing all regulations in the catalog which may affect academic progress, financial obligations, relationships with University authorities, transferability of credits for courses completed, acceptance of credits for graduation, and eligibility to graduate.

## Registration

Official registration forms must be filed in order for the student to attend class. Students are responsible for knowing regulations regarding withdrawals, refund deadlines, program changes, and academic policy.

Matriculating students must register for subsequent semesters in accord with the posted schedule (see Academic Calendar). Failure to register will result in a late registration fee (see below). A student is not considered registered until Finance Office clearance has been obtained.

## Late Registration

A late-registration fee of \$35 will be charged to any student registering after the dates listed in the Academic Calendar. Late-registration may jeopardize a student's chances of obtaining the program desired.

## Schedule Revision (Drop/Add)

Any schedule revision must be approved in writing by the appropriate instructor or department chairperson. A drop/add period is held during the first ten days of classes each semester, in which changes can be made without penalty.

Specific policies pertaining to academic requirements and advising for each college are stated under the sections describing the individual colleges.

## Terms of Enrollment

An undergraduate student is enrolled full-time if courses, both Studio and Humanities, total 12 or more semester credits. For graduate students, 9 or more semester credits constitute full-time enrollment. Students wishing to enroll for more than 18 credits must receive approval from the Dean and a per-credit surcharge will be levied.

## Grading System

A	4.00
A-	3.67
B+	3.33
B	3.00
B-	2.67
C+	2.33
C	2.00
C-	1.67
D+	1.33
D	1.00
F	0.00

Grades not included in computing averages:

I	Incomplete
NG	No Grade
NC	No Credit
W	Withdrawal
OP	Optional Pass (Grade of "C" or better)
OF	Optional Fail (Grade of less than "C")
AU	Audit

## Computing Grade Point Average (GPA)

The GPA may be computed by multiplying the number of credits earned for a course by the numerical value of the grade. The resulting figures from all courses for that semester are then totalled, and this figure is divided by the total number of credits attempted that semester. The grades of I, NG, NC, W, OP, OF, and AU are not entered in this computation.

## Pass/Fail Option

1. In courses taken on a pass/fail basis, the standard letter grades of A to C are converted to OP by the registrar. A grade of C- to F is recorded as an OF.
2. The Pass/Fail grading option must be selected prior to the end of the drop/add period; no change from Pass/Fail to a regular grade or a regular grade to Pass/Fail may be made after the deadline.
3. Grades of OP or OF are not computed in the grade point average.
4. The Pass/Fail policy stipulates that the instructor is not to be informed as to who is enrolled on a Pass/Fail basis.
5. Availability of this option is limited to a total of nine (9) credits in Humanities courses or electives.

## Auditing a Course

An audit is recommended for the student who has already taken a course for credit and then wishes to review the content of the course at a later time. Audited courses carry no credit and do not satisfy degree requirements. Once a course has been audited, the course may not be repeated for credit. Regular tuition rates are charged for audited courses.

## Grade of Incomplete

An incomplete grade may be granted only in extraordinary circumstances, either personal or academic, which prevent the student from completing coursework by the end of the semester. The grade "I" is given only when the completed portion of the student's work in the course is of a passing quality. In order to receive the grade of Incomplete, the student must obtain the approval of the course instructor and the Dean of the College prior to the conclusion of the semester. An Incomplete grade must be removed by the end of the sixth week of the following semester or an "F" for the course is assigned. Forms are available from the Office of the Registrar.

## Change of Grade

If a student questions the correctness of a grade, the student should first discuss the matter with the instructor. If a satisfactory resolution is not reached, the Chairperson of the Department or Director of the School should be consulted. The student may, as a last resort, bring the matter to the attention of the Dean of the appropriate college. Any change of final grade requested by a student must be approved by the course instructor, who must submit the signed Change of Grade Form to the Office of the Registrar, no later than the end of the semester following the one in which the grade was given.

## Class Attendance

All students are expected to attend classes regularly and promptly and for the duration of the scheduled instructional time. Individual instructors will decide the optimum time for taking attendance and may penalize for habitual lateness or absence. Repeated, unexcused absences may result in a grade of "F" for a course.

Instructors must advise a student whenever his or her performance in the course is considered unsatisfactory by use of a Notice of Deficiency in coursework. This form is filed with the Office of the Registrar which will mail a copy to the student.

Students who withdraw from the University must notify the Registrar's Office in writing. Non-attendance does not constitute an official withdrawal.



## Absence

An "excused" absence is one which has received the prior consent of the instructor; is due to illness or emergency, appropriately documented by medical certificate, etc.; or due to attendance at an official school function with the approval of the appropriate Director, Chair, or Dean. All other absences are "unexcused."

It is the responsibility of the student to arrange with his/her instructors to make up all missed work. Failure to do so will result in lowered grades. Students who are excessively absent will receive an "F" in the course. (Due to the ensemble nature of the courses, work in Acting Studio and musical ensembles cannot be made up.)

Students must notify their college concerning absences involving private lessons and/or rehearsals involving other participants. Messages should be directed to the office of their Director or Department Chair.

## Class/Lesson Cancellations or Lateness of Instructor

Students must check every morning for notices regarding class or lesson changes. Such notices are posted in a designated area. If none is posted for the scheduled class or lesson and the instructor is not present, students are expected to wait for 10 minutes for an hour-long class/lesson and 15 minutes for those of longer duration. In the event the instructor fails to appear within the 10-15 minute waiting period, students are to report to the appropriate School Director's or Department Chairperson's office, and may then leave without penalty.

## Dean's List

This list is compiled each semester in the respective Dean's offices and is recorded as part of the student's permanent record. The Dean's List honors those students who have met the following criteria:

1. Are full-time undergraduate degree candidates. Candidates for Certificate, Diploma, and Masters Degrees are not eligible.
2. Have attained a minimum GPA of 3.60.
3. Have received no grade lower than a "B" in any course.
4. Have no grade of "I" or "F".
5. Take at least 12 credits for a letter-grade (no "OP" or "OF").

## Academic Warning, Probation, and Dismissal Policy

When a student, in previously good standing, receives a semester GPA (grade point average) between a 1.0 and 2.0, the student will receive a letter of Academic Warning from the Dean's office of the College on advisement from the Academic Review Committee (ARC). Students will be advised to achieve a 2.0 semester or cumulative GPA during the next semester and may be advised to meet additional requirements in order to avoid further probationary action. A student who receives below a 1.0 GPA will automatically be placed on Initial Probation and will not receive an Academic Warning.

### Initial Probation

If the student is unable to achieve a 2.0 semester or cumulative GPA in response to the conditions of Academic Warning, the student will receive a letter of Initial Probation from the Dean's Office on behalf of the ARC. The student will be advised that if a 2.0 GPA and/or other conditions are not attained by the following semester, the student will be placed on Final Probation and may possibly lose financial aid according to federal regulations.

### Final Probation

If a student fails to attain a 2.0 semester or cumulative GPA and/or other conditions for a third semester, a letter of Final Probation will be sent advising the student that financial aid will not be granted for that semester and that, if a 2.0 GPA is not achieved during the semester, the student may be dismissed from the College.

### Dismissal

It is the University's prerogative to dismiss a student for a stated cause including: 1) failure to maintain a cumulative GPA of 2.0, 2) failure to resolve academic probationary requirements specified by the Academic Review Committee, 3) failure to meet the GPA specified by the Academic Review Committee by the end of the second consecutive semester on probation, or 4) suspension or expulsion upon recommendation of the Campus Standards Committee for student conduct unacceptable at the University.

### Readmission

Written appeal for reinstatement as a degree candidate should be addressed to the Office of the Registrar by June 1 for the fall semester and November 1 for the spring semester. Appropriate departmental chairpersons/directors and the Finance Office must endorse the readmission prior to any registration process.

## Academic Grievance Procedure

Students who have a concern or grievance regarding an academic matter should first discuss their concern with the instructor or their advisor. If a satisfactory resolution is not reached, the Chair of the department or the Director of the school should be consulted. If the student believes that his/her concern requires further attention, they may bring the matter to the attention of the Dean or Assistant Dean of the appropriate college or the Director of humanities. The college Dean's office may convene an academic review committee or similar committee to review the concern. As a last resort, the Dean's office may forward concerns to the Office of the Provost for final resolution.

## Withdrawal from a Course

A student may withdraw from a course with a notation of "W" (withdrawal) on his/her academic record, through the last day of the seventh week of a semester. Withdrawal form must be signed by instructor of the course, and returned to the Office of the Registrar.

After the seventh week, a "W" is possible only under unusual circumstances (accident, illness, etc.) which must be documented. Permission in this case is by signature of both the instructor and the Dean/Assistant Dean of your college.

## Withdrawal from The University

A student may withdraw from The University of the Arts by initiating an official withdrawal with the Office of the Registrar. Grades for courses in progress are assigned according to the academic grading policy.

Withdrawal is official when the student receives a written notification from the Registrar. A student who withdraws from the University with a semester or cumulative GPA of less than 2.0 ("C") will be recorded as "withdrawn not in good academic standing."

## Leave of Absence

A leave is granted for one or two semesters at the discretion of the department chairperson or school director. A student who remains absent past the date of expected return must apply for readmission to the University. A leave of absence may be requested through the Office of the Registrar. An extension of the leave may be increased for an additional one or two semesters.

## Change of Major

Students may request a change of major through the Office of the Registrar. Students are advised to initiate the change of major petition prior to registration for the upcoming semester. The petition requires the approval of the appropriate chairpersons or directors of both the former and the new department or school. Deadlines are June 1 for the fall semester and November 1 for the spring semester.

Change of major forms are available in the Office of the Registrar. After completion of a change of major, students are advised to review their degree program requirements with their academic advisor.

## Transfer Between Colleges

A presently enrolled student who wishes to transfer into a program in another college of the University must apply through the Office of Admissions. All requirements for the college to which the student is applying must be satisfied and approval is granted by the Dean of the College. Deadlines for transfer between colleges are June 1 for the fall semester and November 1 for the spring semester. The student will be required either to present a portfolio of artwork, or to audition, as part of the transfer requirements.

## Change of Address

It is essential that students keep the Office of the Registrar informed of current addresses, both permanent and local. Change of Address forms are available in that office. Your grades, schedules and other important information are mailed to the addresses you provide.

## Change of Name

Students must notify the Office of the Registrar of any change of name (through marriage, divorce, etc.) by bringing to the office an original legal document showing the change, which can be photocopied and kept on file. This is important in order to maintain all of the student's records in one place, and prevents future confusion with transcript requests, etc.

## Enrichment Opportunities

The University offers a number of opportunities for the student to enrich his/her undergraduate experience. In addition to the options listed below, both PCAD and PCPA offer unique opportunities, including special concentrations and internships. Please refer to the individual college sections for more information.

## Independent Studies

Independent studies provide the student with an opportunity to work independently on a particular issue of interest under the supervision of a faculty advisor. Independent studies may be taken for 1.5-6 credits in PCAD and 1-6 credits in PCPA. Students may not elect the Pass/Fail or Audit options for independent studies. Prior approval by the department Chairperson or school Director is required. Contact the Office of the Registrar to obtain an Independent Study Proposal Form and additional information.

## Cross-College Elective Options and Prerequisites

The University encourages students to experience courses outside of their major department and college. To facilitate this goal, the University offers a wide selection of courses that are open for enrollment without prerequisites, including introductory electives and courses for non-majors. In general, upper level courses will have specific prerequisites which must be satisfied prior to registration. Please contact the department Chairperson or school Director regarding specific course offerings and prerequisite requirements.

## Graduation Requirements

It is the student's responsibility to complete the requirements of the degree program in which they are enrolled. This condition also applies to the Diploma, Certificate, and Associate degrees within the University's Continuing Education Division.

To be certified for graduation, a student must fulfill all applicable credit requirements (four semesters in residence, a minimum of 48 UArts credits, and completion of the final semester on campus), satisfy the minimum residency requirements, achieve a minimum cumulative GPA of 2.0 (C average) for the undergraduate degrees and a 3.0 (B average) for the graduate degrees, receive the approval of his/her department chairperson or Director as having met all major requirements, including any and all requirements unique to the departments, and submit a graduation petition to the Office of the Registrar. Requirements for graduation must be approved by the Dean of the college.

## Graduation – Conferral of Degrees and Diplomas

Students expecting to complete requirements for a degree within the year (December, May or August) are required to file a graduation petition, signed by the appropriate department chair, in the Office of the Registrar at the November registration for the Spring semester. The Office of the Registrar is responsible for certification of completion of requirements for graduation.

Degrees and diplomas are conferred once a year at the spring Commencement Exercises. For students who complete degree requirements in other terms, the transcript will be posted "degree granted" and the date of December 30 for Fall semester or August 31 for summer semester graduates.

## Graduation with Honors

Candidates for the baccalaureate degree, only, may graduate with honors if he or she achieves a minimum cumulative GPA of 3.6 at the conclusion of the semester prior to graduation.



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# Student Services

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## John Klinzing

Dean of Students  
1st Floor, 1500 Pine  
215-875-2229

The Student Services Division consists of a group of concerned professionals committed to assisting students of the University in reaching their goals. The staff offers students an opportunity to develop the interpersonal, leadership, organizational, and communications skills that will serve the students on a personal and professional level in the future. The office of the Dean of Students administers and coordinates student services and represents student concerns to campus groups, faculty, staff, and administration.

## Career Planning and Development

Career Planning is an important resource for all students. They are encouraged to become acquainted with the Career Planning and Development Office during their freshman year. They receive assistance with career decisions through individual counseling tailored to their specific needs. As students continue to develop academically and artistically, they receive help in creating or improving resumes and/or portfolios. Answers to questions about graduate school, internships, and career planning in general can also be found in the Career Planning and Development Office.

Other issues addressed include development of practical job hunting skills and personal growth and development. The Career Office offers opportunities and assistance in finding full-time, part-time, and free-lance jobs.

## Counseling Department

Frequently, students have concerns about their emotional and social adjustment to college life. Their concerns range the spectrum of personal issues: relationships, identity, career goals, achievement, and roommates. To assist students in dealing with these needs, free psychological counseling is available on an individual basis as well as from peer-support groups.

Students in need of psychiatric or long-term psychological counseling may consult the counseling staff for assistance in contacting recommended resources available in the Philadelphia community.

Workshops are also conducted to help students effectively deal with these personal, emotional, and social aspects of their college adjustment.

## Academic Support Services Offices

The Academic Support Services are available to all students as a supplement to their classroom instruction. They help students develop skills in reading, writing, and other academic and studio areas, including successful classroom strategies and improvement of study habits.

Professional and peer-tutoring are available for general skills, and for specific subjects or courses. Computer-assisted academic instruction is also available. Throughout each semester, workshops are given that are designed to address students' academic and studio concerns and needs. Professional counseling is provided to enhance students' academic and personal strategies and skills. Further, specific support services are available to learning-disabled students to assist them in meeting academic requirements.

Although students may be referred to the services by their Studio or Humanities instructors, students are also welcome to avail themselves freely of these support services.

## Academic Achievement Program

The Academic Achievement Program (AAP) is part of the Higher Education Opportunity Act of the State of Pennsylvania. At The University of the Arts, the purpose of the program is to provide developmental maintenance and transition services to students who need preparation in arts and academics. Students are selected to participate in the program because they are Pennsylvania residents with financial and/or academic needs. With the extra support of the AAP, these students in particular become a highly motivated, cohesive group whose determination to succeed is reflected in their retention and success rates.

For more information, contact the Academic Achievement Program at 215-875-2261.

## Learning Specialist

The Student Services Division is committed to supporting students with learning disabilities to ensure that they have an equal opportunity to participate in University programs. The Learning Specialist provides individual support to students with documented learning disabilities and serves as a liaison between students and faculty when needed. Specifically, the Learning Specialist assists students in the areas of writing, study skills, organization, word processing and advising.

In addition to tutorial support, program and instructional accommodations may be implemented, if appropriate, to enable students to be as successful as possible in their course work. It is the student's responsibility to request these services.

To be eligible for support services, a student must submit a copy of a recent psycho-educational evaluation that documents a learning disability and the need for specific accommodation(s). The evaluation should be performed by a licensed psychologist or learning disability specialist. For additional information, please contact the Learning Specialist:

Marilyn Longo  
Telephone: 215-875-2254  
Location: 1500 Pine Street, 1st floor, Rm 103

For assistance with another type of disability, students should contact the Dean of Students.

## International Student Services

In an effort to meet the special needs of the international student, the Student Services Division has developed a network of University personnel and offices to provide specialized services to students from abroad. These services are provided through Admissions, the International Student Advisor, The Director of Residential Life, and the Dean of Students.

The Student Services Division has designated one member of the professional staff as the International Student Advisor. In addition to serving as liaison for students from abroad, the International Student Advisor will assist the student in securing necessary services provided through the support areas of the University. Special programs designed to help international students include: ESL tutorial assistance, Immigration Service advisement, and Orientation.

Students interested in participating in the Residential Life program will deal directly with the Office of Residential Life as do all other entering students. While there is not a distinct residential program for students from abroad, special efforts are made by the Office of Residential Life to consider the needs of the international student.

Likewise, the University Health Service, while meeting the needs of all enrolled students, does consider the support needs of international students. All international students should take special note of the University's requirement that they maintain or secure appropriate medical insurance coverage, either through their family or through the medical insurance plan offered through the University.

When in need of assistance, students are advised to contact either the International Student Advisor at 1500 Pine Street, Room 102, 215-875-2266 or the Office of the Dean of Student Services at 215-875-2229.

## Health Services

The University maintains a health office Monday through Friday, during the academic year and for six weeks in the summer. First-aid is rendered, minor illness treated, and appropriate referrals to other health professionals are made. Health counseling is offered, emphasizing disease prevention, health maintenance, stress control, and wellness activities.

Medical services are offered to UArts students by contractual agreement with Jefferson Family Medicine Associates (JFMA), a group of physicians who specialize in Family Medicine Practice. Students may use these doctors as they would use their family physician at home and need only a referral from the University's nurse to obtain an appointment. Besides treating acute and chronic illness, there are services for Drug Abuse, Sexually Transmitted Diseases, Birth Control, Pregnancy, and Mental Health. Our students are not charged for these office visits. There will be charges for these services if specialists are called in, if X-ray or laboratory work is needed, and for Emergency Room visits.

*continued*

In the event of an emergency after office hours, JFMA physicians are on call 24 hours a day, seven days a week, and may be reached by phone.

Jefferson Family Medicine Associates

Telephone: 215-955-7190

Location: 1100 Walnut Street, 5th floor

Hours: 9:00 am to 5:00 pm MTWF

1:00 pm to 5:00 pm Thursday

Because of the high cost of medical care, The University of the Arts strongly recommends that students have an adequate amount of health insurance to cover any unforeseen illness or accident. For those students who are not enrolled in an insurance program of their parents and need a low cost insurance plan, the University offers The Sentry Student Security Plan. Information and brochures may be obtained at the Health Office or the Office of the Dean of Students.

## Residential Life

The University of the Arts has made a strong commitment to providing a supportive living/learning environment. Furness Hall is an historic, remodeled building which houses students. The residence features three-person apartments with separate kitchen and bathroom facilities. The facility is located within the historic block of the University and is within a one-block walk of all University facilities.

1500 Pine is a 10-story building acquired by the University in 1989. Its furnished apartments all include a kitchen and bath. Two to five students are housed in studio, one and two-bedroom apartments. Laundry facilities are located within each building.

All living environments are supervised by specially selected Resident Advisors. Advisors are upperclass students, trained in peer-counseling and crisis intervention, who assist students in their adjustment to college as well as to life in the city. The entire residence program is supervised by the Director of Residential Life.

Students will receive a housing brochure outlining all facilities and accommodations after they are admitted to the University.

Freshmen from outside the Philadelphia area are guaranteed housing if the office receives their contracts by June 1.

The office also assists students in finding off-campus accommodations through its off-campus housing services. Early inquiries regarding this service are strongly recommended.

## Student Activities/Special Events

The Student Activities Office sponsors a variety of activities to complement the academic program of the student. Annual events include Halloween and Mardi Gras parties, and a Fall Carnival. Other events include a Sunday night film series, a league volleyball team as well as intramural play, bus trips to New York City and Washington, DC, ski trips, and ice skating parties.

To encourage participation in sports and physical fitness, the University offers a partially subsidized membership at a local fitness center which offers a variety of fitness facilities. Sherwood's World Gym offers a workout-area with Cybex and free-weights; a cardiovascular area with cycles; stairmasters and rowers; aerobics; steamrooms; massage therapy and more.

This year the Student Activities Office is offering to all students, free of charge, the ASSIST Discount Card which will offer discounts on a variety of goods and services throughout the Center City and metro-area. Cards may be picked up at the Student Activities Office, 1500 Pine Street, Room 100, beginning the first day of classes. An accompanying information book will detail the available discounts.

Students play a major role in determining the character of the Student Life Program. The Student Activities Committee is an advisory board of students who help decide and plan programs throughout the year. Student organizations contribute to Earth Week, multi-cultural and international students' affairs, and Black History Month plays and events. Students interested in joining or forming a club or organization should contact the Student Activities Office for more information and a copy of the Activities Manual.

## Meals

Most student residences feature separate kitchens within each apartment. Students prepare their own meals according to their individual schedule and dietary preference. In addition, the University maintains a cafe that serves breakfast and lunch and an optional meal-plan. Food-vending machines are accessible at all times.

## Automobiles

Because parking in Philadelphia can become very costly, the University discourages students from bringing automobiles.

## Campus Security

The University has security personnel in all of its buildings to provide 24-hour protection. Every semester, I.D. cards are issued and validated by the Public Safety Office for all students, faculty, and employees. Public Safety officers may deny access to University facilities for anyone not carrying a validated I.D. Spot checking of I.D. cards occurs throughout the day. Complete I.D. checking occurs each weekday from 7:15 p.m. until 8 a.m.; after 12 noon on Saturday until 8 a.m. on Monday; and when classes are not in session. A limited escort service is provided for students living on or near the University's campus. The general campus-area is patrolled on a regular basis.

Campus Security also provides programs to develop student awareness of safety and security concerns in an effort to isolate exposure to loss. The campus Security Department administers the University Safety Program to ensure the safety of all students, faculty, and staff.

In the event of a family emergency and you wish to contact your son or daughter at the University, call (215) 875-1010 at any time of the day. Security personnel will take the necessary information, contact the appropriate offices to locate the student and deliver the message.

## Student Social Regulations

The University's regulations governing non-academic student conduct safeguard the particular values and common welfare of its student body, and promote the best possible environment for study. Membership in the University community is regarded as a privilege, and the student is expected to exercise self-discipline and good judgment. By official registration, the student acknowledges the University's authority to define and enforce standards of acceptable conduct. Adjudication of alleged student misconduct is the responsibility of the Office of the Dean of Student Services. A committee on campus standards, representing the student body, faculty, and administration, serves in an advisory capacity to the Dean. A complete reference to all rules and procedures is contained in the current code for student rights, responsibilities, and conduct listed in the student handbook.

University policy provides that a student may be required to withdraw from the University for psychological/health reasons. A student who is withdrawn under this policy is one whose behavior necessitates a leave from the University community.

## School Closings

In the event of inclement weather, students should listen to KYW or the local radio stations that announce official school closings. The University code number is 116.

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## General Information

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### Code of Conduct

The University's regulations governing non-academic student conduct safeguard the particular values and common welfare of the student body, and promote the best possible environment for study. Membership in the University is regarded as a privilege, and the student is expected to exercise self-discipline and good judgment. By registration, the student acknowledges the University's authority to define and enforce standards of acceptable conduct. Adjudication of alleged student misconduct is the responsibility of the Office of the Dean of Student Services. A committee on campus standards, representing the student body, faculty, and administration, serves in an advisory capacity to the Dean. The Campus Standards Committee may recommend suspension or expulsion for student conduct considered unacceptable at the University.

A complete set of rules and procedures is contained in the current code for student rights, responsibilities, and conduct. A copy of the Student Code of Conduct is available in the Office of the Dean of Student Services.

University policy provides that a student may be required to withdraw from the University for psychological/health reasons. A student who is withdrawn under this policy is one whose behavior necessitates a leave from the University community. A detailed copy of the University policy regarding emergency withdrawals may be obtained from the Office of the Dean of Student Services.

### Smoking Policy

The University of the Arts maintains a smoke-free environment. Smoking is prohibited in the studio and office areas of all buildings. Smoking is only permitted in ARCO Park, the Furness Courtyard, and in individual dormitory rooms at the discretion of the residents. Smoking is prohibited in dormitory hallways and elevators.

### Sexual Harassment Policy

Sexual harassment is a form of discrimination and will not be tolerated. This type of harassment may be blatant but is often subtle. Unwelcome sexual advances, requests for sexual favors, and other verbal or written communications or physical conduct of a sexual nature constitute sexual harassment when:

Submission to such conduct is made either explicitly or implicitly a term or condition of an individual's employment or academic standing.

Submission to or rejection of such conduct by an individual is used as the basis for employment or academic decisions affecting such individual, or

Such conduct has the purpose or effect of interfering with an individual's work performance or creating an intimidating, hostile, or offensive working environment.

Violation of the University Sexual Harassment policy will subject the accused to disciplinary action as stated in the University Code Of Conduct, Section IX, Article U.

Any student who believes they have been the victim of sexual harassment should bring the matter to the attention of the Dean of Students. The incident should be reported as soon as possible after the incident has occurred so that it may receive prompt attention.

### Campus Alcohol and Drug Policy

In support of the laws of the Commonwealth of Pennsylvania, The University of the Arts prohibits the unauthorized possession and/or consumption of alcoholic beverages on University premises.

The University prohibits the illegal and/or, unauthorized manufacture, sale, or delivery, holding, offering for sale, possession or use of any controlled substance as defined under the Pennsylvania Controlled Substance, Drug, Device and Cosmetic Act, 35 P.S. Section 780-102, the Uniform Controlled Substances Act, the Uniform Narcotic Drug Act, or the Federal Food, Drug and Cosmetic Act, 21 U.S.C. Section 301 et seq., on University property.

Such controlled substances for the purposes of this policy shall include but not be limited to alcoholic beverages, narcotics, hypnotics, sedatives, tranquilizers, stimulants, hallucinogens, and other similar known or habit-forming drugs and/or chemicals as defined under the aforesaid laws.



# Student Code

## Part One – Student Rights, Responsibilities and Conduct

### I. Definitions

As used in this Code, the following terms shall have the following meanings:

- A. "University" means The University of the Arts and, collectively, those responsible for its control and operation.
- B. "Student" means all persons whose primary relationship to the University is as a student, presently registered at the University, either full-time or part-time, pursuing undergraduate or graduate studies.
- C. "Instructor" means any person hired by the University to conduct classroom or studio activities.
- D. "Student organization" means a group of students who have complied with the requirements of the University for formal recognition as set forth in Section V of this Code.
- E. "Group" means a number of students who have not complied with the requirements for formal recognition as a student organization.
- F. "Student media" means either an organization whose primary purpose is to publish/prepare and distribute any publication/presentation on the University campus or a regular publication of any student organization.
- G. "Custodian" means the administrative officer of the University with applicable supervisory authority.
- H. "Shall" is used in the imperative sense.
- I. "May" is used in the permissive sense.
- J. All other terms have their natural meaning unless the context dictates otherwise.

### II. Student Rights

- A. This Code recognizes that the students of the University, as members of an academic community, are entitled to the rights set forth herein, including, to the extent provided by applicable law, the right to be free from discrimination and harassment based on gender, religion, race, national origin, creed, disability, or sexual preference.

- B. The University reserves the right to change the provisions of this Code as it deems necessary. In addition, except to the extent expressly provided herein, the Code is not intended to deal with academic issues, financial obligations, mental health problems or residence assignments: the University retains its traditional powers in these and all other areas of campus life.

### III. Campus Expression

- A. Discussion and expression of all views are permitted within the University, subject to requirements for the maintenance of order. Support for any cause by orderly means which do not disrupt the operation of the University is permitted. The University retains the right to act to protect the safety of individuals, the protection of property and the continuity of the educational process.
- B. Students, student groups and student organizations may invite and hear any speaker of their choosing, subject to the requirements, set forth in Section VI below, or use of University facilities.
- C. All University students have the right to express their views, both individually and collectively, on issues relating to University policy, through the means provided by the Budget Planning Committee, the Educational Policy Committee, and the Student Affairs Committee of the University Senate.

### IV. Student Organizations

- A. Student organizations may be established within the University for any legal purpose, upon recognition by the Office of Student Activities. To apply for recognition, the proposed organization must submit a list of its officers and a copy of its constitution and bylaws. Where a proposed student organization is affiliated with an extramural organization, that organization's constitution and bylaws must also be submitted to the Office of Student Activities.
- B. Any group which has been in existence for at least one academic year must apply for recognition as a student organization in order to continue to receive benefits from the University.
- C. Recognition of a student organization by the University does not imply approval by the University of the aims or objectives of the organization.
- D. After recognition, all amendments to a student organization's constitution or bylaws must be submitted to the Office of Student Activities four weeks prior to the effective date.
- E. Any organization which engages in illegal activities on or off campus may have sanctions imposed upon it, including withdrawal of University recognition.

- F. Membership in all campus organizations shall be open, within the limits of their facilities, to any member of the University community who is willing to subscribe to the stated aims and objectives of the organization and to meet its stated obligations.

- G. Discrimination by any student organization on the basis of gender, religion, race, creed, national origin, disability, or sexual preference is prohibited.

### V. University Facilities

University facilities may be assigned to organizations, groups, and individuals within the University community for regular business meetings, for social programs, and for programs open to the public.

- A. The Office of Facilities Management shall have the responsibility for assigning University space to campus organizations, groups and individuals.
- B. The individual, group, or organization requesting space must inform the University of the general purpose of the function, so that the University can schedule an appropriate location.
- C. Allocation of space shall be based on the demonstrated needs of the organization, group or individual, as determined by the Office of Facilities Management.
- D. Preference may be given to programs designed for audiences consisting primarily of members of the University community.
- E. Conditions may be imposed to regulate the timeliness of the requests, to determine the appropriateness of the space assigned, to regulate time and use, and to insure proper maintenance.
- F. Charges may be imposed for any special services required in connection with the event.
- G. Physical abuse of assigned facilities will require restitution for all damages and may result in limitation on future allocations of space to offending parties.

### VI. Student Rights and Residence Halls

- A. Resident students can have a representative voice in making recommendations with respect to the policies of the University's residence program. (Additional policies of the residence hall contract.)
- B. The University shall, to the extent set forth herein, respect each resident student's right to privacy. The University may conduct room searches of resident students in good standing only 1) with the consent of the student, 2) in conjunction with legal authorities who

have obtained a search warrant; or 3) to insure compliance with University regulations, as reflected in the Residence Contract. Access to rooms, unless for an emergency, apparent breach of University regulations, or conditions beyond the control of the University, shall be announced 24 hours in advance. If the University determines that a danger to the safety of the University, the residents, or the community exists, consent to enter and search a room will be considered implicit.

- C. When a resident student requests maintenance service for his room consent to enter shall be considered implicit. Such service calls will be announced 24 hours in advance whenever possible.

## VII. Access to Student Records

In 1974, the Congress of the United States enacted the Family Educational Rights and Privacy Act, Public Law 93-380, as amended, setting out requirements designed to protect the privacy of students. Specifically, the statute governs 1: access to records maintained by certain educational institutions and agencies, and 2: the release of such records. In brief, the statute provides that such institutions must provide students access to official records directly related to themselves and an opportunity for a hearing to challenge such records; that institutions must obtain the written consent of the student before releasing personally identifiable data from records to other than specified exceptions; and that students must be notified of these rights.

As such, all students of The University of the Arts have the following rights with regard to educational records maintained by the University:

- A. The right to review and make copies of educational records which are maintained by the University. These records generally include all records of a personally identifiable nature; however, they exclude the financial records of parents and confidential letters and statements of recommendation received prior to June 1, 1975.
- B. Records which have been created or maintained by a physician, psychiatrist, psychologist, or other recognized professional or paraprofessional while an individual has been a student at the University, are not available for review; however, the student does have the right to select a physician or other appropriate professional, at personal expense, to review these records on the student's behalf.
- C. University educational records are maintained by:
  1. Office of the Registrar
  2. Office of the Dean of Students
  3. Financial Aid Office
  4. Finance Office
  5. Office of Continuing Studies
 Some educational records may also be maintained by the Dean of the College, academic major departments, the Learning Skills Center, and the AAP Office.

- D. The University may not generally release any information outside the University which is maintained in educational records without prior consent or waiver. However, the University does have the right to release the following information:

1. Name
2. Address
3. Telephone listing
4. Date and place of birth
5. Major field of study
6. Participation in officially recognized activities
7. Dates of attendance
8. Degrees and awards received
9. The most recent previous educational institution attended by the student

If a student does not wish any of this information made public, either in a directory of students or in any other manner, the student must inform the Office of the Registrar – no later than the end of the second week of classes each semester – of the information not to be released.

- E. The permanent record maintained by the University will consist of:

1. Directory information as noted above
2. Application for admission
3. Applicant's secondary school records
4. Cumulative University of the Arts records of grades, credits, grade point average, and academic actions
5. Correspondence (or copies thereof) re: admission, enrollment, registration, probation
6. Student petitions
7. Letters of reference/recommendation dated after January 1, 1975
8. Disciplinary actions
9. Departmental appraisals and evaluations of student progress

- F. The permanent records of the University do not include:

1. Parents' and students' confidential financial documents
2. Counseling psychologists' files
3. Health Office files
4. Faculty and staff memoranda/files retained for personal/ professional use

- G. Requests to inspect and review records may be made by completing an "Access Request – Educational Records," which is available in the Office of the Registrar and/or the Office of the Dean of Students between the hours of 10:00 a.m. and 4:00 p.m. Copies of available records may be made for \$.25 for each sheet, payable at the time the student reviews the files.

- H. If a student believes any information in the file is inaccurate or misleading, that individual may request, in writing, the custodian of the record to amend, delete, or otherwise modify the objectionable material. If said

request is denied, the student may request that a hearing be held to further pursue the request. At this hearing, the student may be represented by a person of his or her choice, if so desired. If after the hearing, the request to amend is again denied by the University, the student has the right to place in the file a statement or other explanatory document, provided that such statements or documents relate solely to the disputed information.

- I. If a student believes that any of his or her rights hereunder have been violated by the University, he or she should make such facts known to the Dean of Students in writing. If the Dean of Students does not resolve the matter and the student still feels that his or her rights have been violated, he or she may so inform the Department of Education in writing.
- J. Release of information from permanent records to outside parties requires the student's explicit consent. Those exceptions which do not require the student's consent are:
  1. Compilation of general enrollment data for reports required by U.S. Government and Commonwealth of Pennsylvania authorities
  2. Participatory information-sharing with educational service associations such as the College Scholarship Service, the American Council on Education
  3. Information about an individual student in the event of a personal emergency which is judged to threaten the health and/or safety of that student
  4. Compliance with judicial orders and subpoenas
  5. Response to inquiries by parents of dependent students (see section K)
  6. Reference by appropriate University of the Arts' faculty and professional staff

Any release of information as outlined above which identifies an individual student and requires that student's consent will be logged in his or her permanent record.

- K. As provided by the Act, the Office of the Dean of Students will respond to valid requests by parents of dependent students for grades and related cumulative information. Although the student's consent is not required, he or she will be informed that such a request has been made.

A dependent student is defined as one who is declared a dependent by his or her parents for income-tax purposes. The University, however, will continue to mail semester grade reports and actual transcripts of records directly to the student at his/her permanent address.

## VIII. Recruiting on Campus

Any job-recruitment agency or employer desiring to recruit at the University must register with the Office of Career Development and agree in writing not to discriminate in its recruiting and hiring on the basis of gender, race, national origin, creed, disability, or sexual preference, to the extent provided by applicable law.

## IX. Violation of University Standards

The University reserves the right to impose discipline for any misconduct which adversely affects the pursuit of the University's stated purposes and objectives by the University community. In addition, the specific types of misconduct listed below may subject a student to disciplinary action by the University:

- A. Cheating or plagiarism in connection with an academic program at the University;
- B. Furnishing false information to the University with the intent to deceive;
- C. Unauthorized use of, or misuse, including mutilation and/or defacing, of educational materials, University records or University property;
- D. Forgery, alteration, unauthorized use or misuse of any official University document, name, symbol, record, or student or faculty identification card;
- E. Theft, misappropriation, vandalism, grossly negligent damage or arson to any University property or private property of any member of the University community or any other person on University property;
- F. Threat of, or actual infliction of, bodily harm or physical abuse or injury to any member of the University community or any other person on University property;
- G. Physical obstruction or verbal disruption of teaching, research, disciplinary proceedings or authorized University programs, events, functions or activities;
- H. Obstructing access to any University building or other facility; unauthorized use or occupation of any University meeting facility, classroom, common indoor or outdoor area, faculty office, or any other component of the University physical plant or property;
- I. Use, possession, distribution, transfer or sale of illegal narcotics, hallucinogenic agents or abusive drugs anywhere on University property;
- J. Construction of or actual possession of firearms or other inherently dangerous weapons or explosive materials, including fireworks;
- K. Violation of any criminal statutes of the United States or the Commonwealth of Pennsylvania, or ordinances of the City of Philadelphia, which occurs on University property or which directly affects the University community;

- L. Resisting Campus Security Guards acting in the proper performance of their duties on University property;
- M. Failing to repay, by agreed deadlines, monies borrowed from official student loan funds;
- N. Failure by a resident student to abide by the University Residence Hall Contract and any other rules and regulations of the University applicable to resident students;
- O. Failing, after a warning, to wear clothing or foot covering while attending classes or utilizing any University facility;
- P. Smoking on campus property;
- Q. Consuming food or beverages in areas designated "No Food or Beverages";
- R. Unauthorized consumption, possession, distribution, transfer or sale of alcoholic beverages anywhere on University property;
- S. Failing to comply with the directions or instructions of University officials, relating the provisions of this Code or other regulations which the University may adopt; and
- T. Soliciting or assisting another student to do any act which could subject him to discipline for violation of University standards or regulations.

## X. Disciplinary Actions

The University may impose discipline on a student for a violation of any University standard according to the procedures set forth in Part Two of this Code. The penalties for a violation are set forth below. One or more of the listed penalties may be imposed at the discretion of the University. The maximum penalty is dismissal from the University.

- A. Warning: A notice to the student orally or in writing, that continuation or repetition of conduct found to be a violation may be cause for additional disciplinary action. A copy of a written warning is retained by the Office of the Dean of Students until the student leaves the University; it does not become a part of the student's file;
- B. Censure: A written reprimand which states that more severe disciplinary measures will be imposed for a subsequent violation of University standard or regulation within a stated period of time. A censure becomes part of the student's file for the period of enrollment plus one year.
- C. Fine: A money penalty, intended as a deterrent, to cover the costs of replacing physical property of the University damaged or stolen by the student. The payment of any fine by a student shall in no way limit the right of the University to seek complete restitution through civil proceedings.

- D. Other: the assignment of appropriate task for the purpose of restitution.
- E. Probation: Exclusion from participation in privileged or extracurricular University activities for a period not to exceed one year.
- F. Suspension: Exclusion from participation in all academic and extracurricular University programs for a period specified by the Dean of Students or President.
- G. Dismissal: Permanent expulsion from all academic and extracurricular University programs.

## Part Two – The Hearing Process

### I. Initiation of Disciplinary Proceedings

- A. Charges of a violation of the Code may be filed against a student, student group or student organization by any member of the University community. When a complaint is filed against a student organization, the appropriate officers shall act as representatives in the disciplinary proceedings.
- B. The charges shall be filed in writing with the Office of the Dean of Students. Upon such filing, the Office of the Dean of Students shall notify the student of the charges and of the procedures to be followed.
- C. The office of the Dean of Students shall make a preliminary investigation of all charges. If the Dean determines that there is no substance to the charges, they will be dropped. The person charged and the complainant will be so informed.
- D. If the Dean's preliminary investigation indicates that the charges warrant only a warning, the Dean of Students or his designee shall meet with the student to discuss the charges and issue a warning. The issuance of such warning shall terminate the complaint procedure.
- E. If the Dean's preliminary investigation indicates sufficient evidence to warrant penalties beyond a warning, the Dean of Students or his designee shall prepare and serve on the student a written complaint setting forth the nature, time and place of the violation.
- F. Service of the complaint shall be in person or by certified mail, return receipt requested, on the student, with date, time, and place of hearing set out.
- G. The student shall have the right to file countercharges against the party who filed the charges against him/her.



H. If more than one charge arises from the same incident, all such charges shall be heard at the same time.

I. The student shall be given the opportunity of defending his/her conduct before the Campus Standards Committee within two academic weeks of receipt of the complaint OR of having the charge resolved by the Dean of Students in an administrative hearing within one academic week of receipt of the complaint, unless the Dean determines that the complaint must be handled by the Campus Standards Committee.

## II. Administrative Hearings

A. If a student wishes to acknowledge that he/she has violated a standard or regulation as charged and waives his/her right to a formal hearing before the Campus Standards Committee, he/she may sign a waiver to that effect. Upon the presentation of this waiver to the Dean of Students, he/she or his/her designee shall determine the appropriate disciplinary action and impose it.

B. If a student wishes to deny that he/she has violated a standard or regulation as charged, but waives his/her right to a formal hearing before the Campus Standards Committee, he/she may sign a written waiver to that effect. Upon presentation of this waiver to the Dean of Students, he/she or his/her designee shall hear the evidence by and against the student.

C. At the hearing, the student shall have the right:

1. to be present;
2. to be informed of the evidence against him/her;
3. to present evidence on his/her behalf;
4. to have adequate opportunity to respond to the evidence; and
5. to have the assistance of an advisor of his/her choice who is a member of the University community.

Note: The University and the student both may retain an attorney at his/her own expense and have that attorney present provided that neither attorney assumes an active role in the hearing itself.

D. If, after the administrative hearing, the Dean of Students or his/her designee determines that the student warrants only a warning, the warning will be given by the Dean and the matter shall be deemed closed.

E. If, after the administrative hearing, the Dean of Students or his/her designee determines that the violation warrants censure, probation, suspension, the levying of a fine, or other discipline, such discipline shall be applied, and the student shall be informed in writing of such discipline.

F. If, after the administrative hearing, the Dean of Students or his/her designee determines that the student has not violated a standard or regulation, he/she will inform the student and the complainant, and the matter shall be deemed closed.

## III. The Campus Standards Committee

A. Power: The power to review complaints or charges against students, student groups or student organizations by a member of the University community is vested primarily in the Campus Standards Committee. This committee serves as a recommending body to the Dean of Students.

B. Membership: The Campus Standards Committee shall be composed of eight members:

1. four students designated by the Dean of Students from a list of nominees submitted by the Student Affairs Committee;
2. two administrative staff designated by the Dean of Students from a list of nominees submitted by the Student Affairs Committee; and
3. two faculty members designated by the Dean of Students.

C. Chairperson: The Chairperson shall be chosen by the Dean of Students. The Chairperson shall serve as an ex-officio member, voting only in the event of a tie.

D. Jurisdiction:

1. The Campus Standards Committee shall be the principal body to hear charges of student misconduct or noncompliance with the Code.
2. The Campus Standards Committee shall have the authority to prescribe supplementary rules of procedure consistent with requirements contained herein.
3. The Campus Standards Committee shall have the authority to develop and recommend to the Dean of Students appropriate policies, statements and revisions to the Code and to any other official University document that pertains to student welfare.

E. Hearings:

1. An action before the Campus Standards Committee shall commence by notification from the Office of the Dean of Students to the Chairperson of the Committee.
2. In order to conduct a hearing, there must be a quorum, which consists of 50% of the membership of the Committee. Majority, as used in this Code, means a majority of a quorum.
3. If, after proper notice of the complaint and the date, time, and place of hearing, the charged student fails to appear, and the majority of the Campus Standards Committee is satisfied that the student had adequate notice and no valid excuse for his/her nonappearance, the Committee may then hold the hearing without the student.

4. The student charged may be assisted or represented during the proceedings by an advisor of his/her choice from within the University community.

5. Prior to each hearing, any member of the Committee who has a particular bias, ethical conflict, or personal relationship with or animosity against the charged student or complainant which he/she believes would prevent him/her from rendering an objective recommendation shall excuse him/herself from participating in that hearing.

6. The hearing shall be conducted in a manner to do substantial justice and shall not be unduly restricted by legal rules of procedure or evidence. The Chairperson shall take notes of the evidence and testimony presented.

7. Only Committee members, the charged students, their advisors, complainants and witnesses, if any, and the Dean of Students, shall be allowed to attend the hearing.

8. If two or more are charged within the same complaint, individual hearings shall be permitted when requested by any of them.

9. The Chairperson shall open the hearing by stating the charges and the procedures to be followed.

10. The Chairperson shall ask the student whether or not he/she has violated each standard or regulation charged.

11. The complainant shall present his/her evidence first, including any witnesses he/she may have.

12. The charged student shall then present his/her evidence, including witnesses, if any.

13. Witnesses shall not be sworn. Any witness may be questioned by any party to the action and by any member of the Committee.

14. The complainant and the charged student (or his/her advisor, if desired) may offer summations.

F. Committee Deliberations and Recommendations:

1. At the completion of the testimony, the members of the Committee shall retire to another room or clear the hearing room in order to deliberate.
2. No evidence other than that received at the hearing and that contained in the student's file shall be considered by the Committee.
3. Confidentiality shall be maintained by all participants. Cases shall be discussed only while the Committee is in session.
4. Recommendations in all cases shall be determined by a simple majority vote.
5. Within three academic days after the conclusion of the hearing, the Committee shall prepare in writing findings of fact and conclusions as to the validity of the charges,

and a recommendation for appropriate action, and transmit that information to the Dean of Students.

6. Within that same time, the Committee shall notify the charged student by letter delivered in person or by certified mail, of the Committee's recommended action to the Dean of Students.
7. Within three academic days of receipt of the Committee's recommendation, the Dean of Students shall notify the charged student by letter, delivered in person or by certified mail, 1) whether he/she accepts the Committee's recommendation and the discipline recommended, if any and 2) if the student is found guilty of the charges, the discipline, if any, that will be imposed by the Dean of Students. The Dean shall also inform the Committee of his decision.
8. A copy of the Committee's written findings and conclusion of the Dean's decision shall be placed in the student's file, and shall remain there for the period of the student's enrollment plus one year.

G. Appeal:

1. The student shall have the right to appeal the decision of the Campus Standards Committee and the discipline imposed by the Dean of Students or his/her designee, to the Office of the President within ten calendar days of the receipt of notice of the imposition of discipline by the Dean of Students of his/her designee.
2. The appeal shall be in writing and shall be a reasonable expression of the student's desire to appeal the decision.
3. Upon receipt of such notice of appeal, the President shall advise the Campus Standards Committee and the Dean of Students or his designee that such an appeal has been filed. The Committee and The Dean shall then make the record of the proceedings available to the President.
4. In his discretion, the President may give the student an opportunity to present additional information and his/her reasons for appeal, and may request additional information from the Dean of Students or his designee.
5. Upon consideration of the record and any additional information requested, the President shall make a final decision and instruct the Dean of Students to impose appropriate discipline, if any.
6. The decision of the President is final. No further appeals may be taken.

H. Administrative Suspension:

1. If a charge has been filed against a student, the status of the charged student within the University shall not be altered prior to a hearing and action by the Dean unless 1) the continued presence of the student on the University campus shall be found by the Dean of Students in his judgment to constitute a serious threat to the student or the community; or 2) the off-campus conduct of the student is deemed by the Dean of Students to be deleterious to the student's welfare or to that of the University community.
2. Where the Dean of Students concludes that either of such situations exist, he/she may, in his discretion, place the student on probation or suspension pending final disposition of the charges against him/her.
3. The administrative suspension and probation recognized in this Section are in addition to the University's right to impose emergency withdrawal on a student, pursuant to the University's Policy on Emergency Withdrawal (copies available in the Office of the Dean of Students). The Dean of Students shall have the sole discretion to determine whether to substitute the procedures of emergency withdrawal for the procedures of this Code for student misconduct.



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## University Libraries

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The University Libraries are central to the educational mission of the University, enabling and enriching every student's professional preparation and general education. Through the services the Library staff provides and through the materials it collects, or to which it provides access, the University Libraries seek to enhance teaching and improve learning, and to educate students in the arts to be successful and productive users of information.

The Libraries of the University of the Arts include the following three campus locations:

The Albert M. Greenfield Library, on the first floor and lower level of Anderson Hall (333 South Broad Street), is one of the finest art and design school libraries in the country. For most areas of interest, it is the main library for the campus, containing materials in many formats related to art and design, dance, theater, liberal arts and humanities, and other general subjects. The Greenfield Library also houses the Libraries' administrative offices and technical services operation, as well as the Libraries' Picture Resource File, University Archives and the Libraries' Special Collections, with particular strengths in book arts and textiles.

The Music Library, on the third floor of the Merriam Theater Building (250 South Broad Street), is a specialized library serving academic programs and interests in music. Its holdings and services are useful for students and faculty studying or needing information about dance, musical theater, and many areas of the humanities as well as those in music. The Music Library contains a listening facility for recorded sound in addition to general reading areas and specialized computer-workstations.

The Slide Collection, in Anderson Hall, adjacent to the lower level of the Greenfield Library, houses a large collection of 35mm slides relating to subjects of interest to all University visual and performing arts programs. Light tables and slide carousels may be used for viewing the Library's and one's own slides.

The total holdings of the Libraries are approximately 90,000 books and bound periodicals, 14,000 music scores, 110,000 mounted and encapsulated pictures, 160,000 slides, and 15,000 items of recorded music in lp, cd, and cassette tape formats. The library also has a growing collection of audio-visual materials in videocassette, videodisk, and computer-driven multimedia formats. Listening and viewing facilities, CD-ROM, and multimedia computer workstations are available in addition to general reading facilities.

Information about the Libraries' collections is available through a new on-line computer catalog that is accessible from terminals in the Greenfield and Music Libraries or by dialing into the system from outside the library with a computer and modem. Information can be searched by author, title, keyword, subject, and call number. Once a record is found, information including its shelf location and whether or not it is available for circulation is displayed. Traditional card catalogs are also maintained for some specialized collections which have not yet been added to the automated system. Other computerized reference tools are also available, including an electronic multimedia encyclopedia, and CD-ROM periodical indexes have been enhanced with information about Library holdings.

Reference assistance and course reserves are available at every University Library location. The Libraries also provide a wide range of other information services such as inter-library loan, class instruction in research techniques and library use, and advanced electronic research capabilities including discounted computerized on-line database searching and Internet access.

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## Continuing Education Programs

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The Center for Continuing Studies at The University of the Arts is dedicated to providing a program of diverse educational opportunities. Classes are offered for credit and non-credit in various formats to accommodate the needs and schedules of our students. Courses in fine arts, crafts, computers, creative writing, and music industry are available in the fall, spring and summer. Selected courses from the degree program are made available on a non-matriculated basis through Continuing Studies. In addition, there are summer programs for pre-college and post-college populations. Saturday programs are offered for young artists from grades 1-12 during the academic year.

The Professional Institute for Educators (formerly the New Studies Center) was launched in 1973 to serve the educational and cultural needs of professionals in the field of education. A full program of non-matriculated credit courses are offered for teachers interested in continuing their education. Most classes meet on week-ends. There is also a unique Travel/Study program designed to provide educational travel seminars.

The Dance Extension program offers non-credit courses for teens and adults from beginning through advanced levels. The program offers a wide variety of courses, taught by highly qualified instructors.

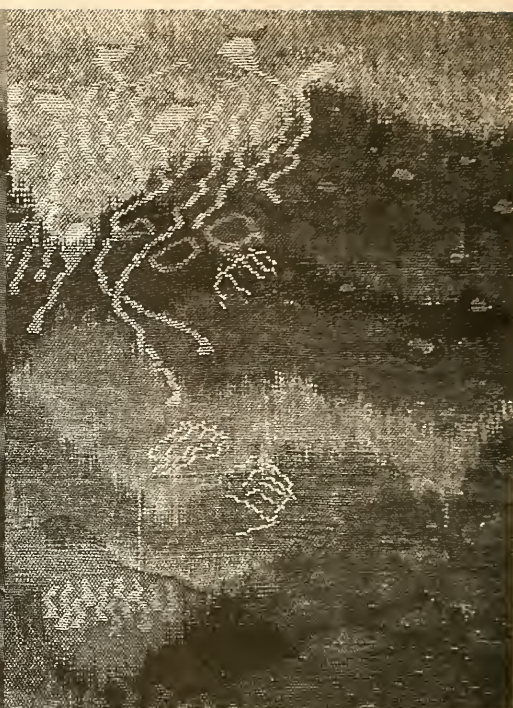
Catalogs are available for all programs offered. Please refer to them for specific listings and registration procedures. For additional information, please contact:

**Continuing Education**  
**215-875-3350**

**Professional Institute for Educators**  
**215-875-3360**

**Saturday School and  
Pre-College Summer Programs**  
**215-875-3355**

**Dance Extension**  
**215-875-2269**



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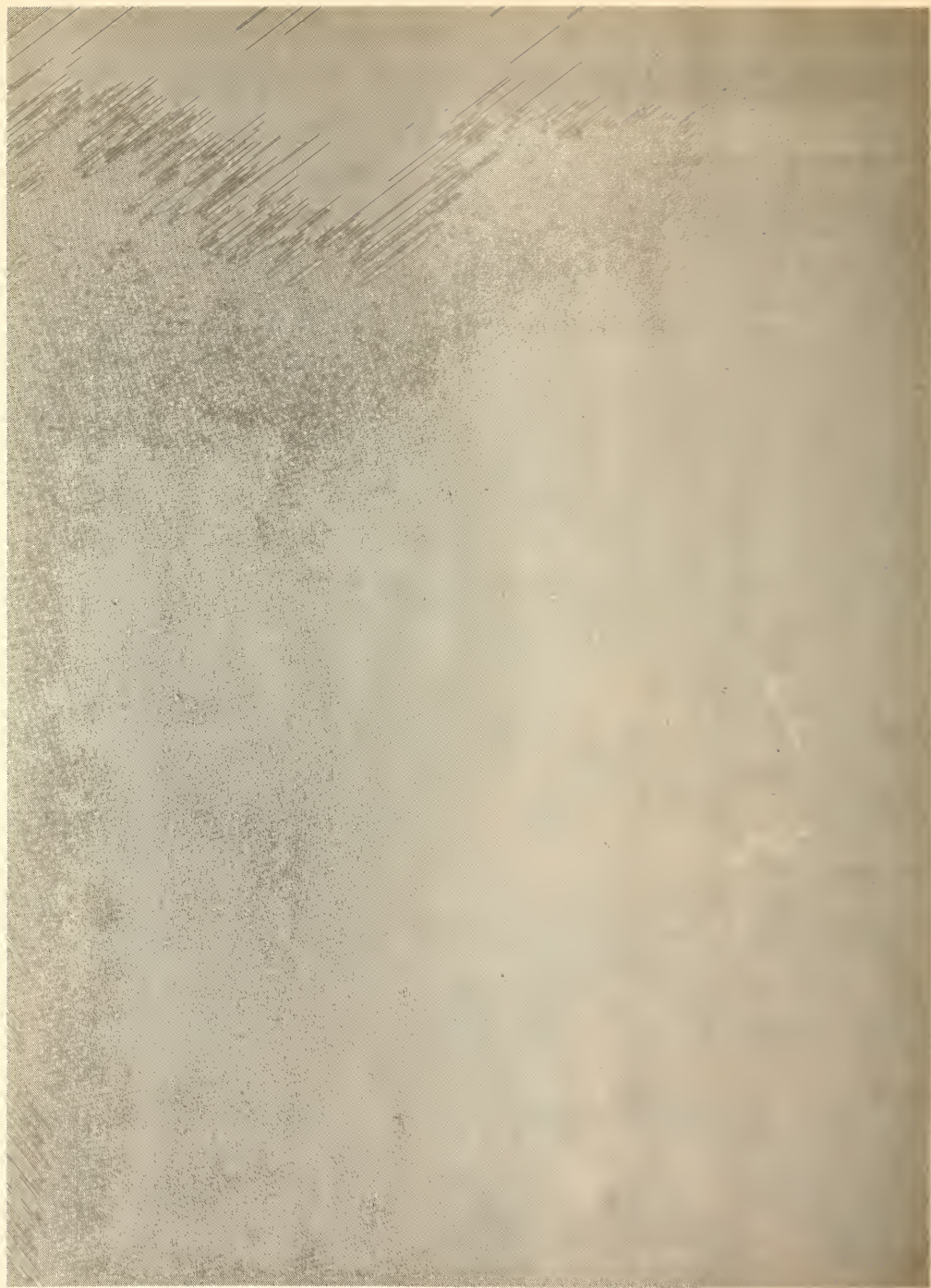
# The University of the Arts

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**Philadelphia College of Art and Design**









# Philadelphia College of Art and Design

**Stephen Tarantal, Dean**  
**Carol Moore, Assistant Dean**

## Accreditation

The Philadelphia College of Art and Design of The University of the Arts is accredited by the Middle States Association of Colleges and Schools, the National Association of Schools of Art and Design, the Industrial Designer's Society of America, and has approval of the Commonwealth of Pennsylvania to grant degrees in the visual arts.

## Programs of Study

The Philadelphia College of Art and Design is a comprehensive college of the visual arts, offering a full range of study in art and design. The college maintains demanding standards and encourages students to develop innovative approaches to their work. The college offers coursework toward a BFA degree in Painting and Drawing, Printmaking, Photography, Film, Video, Animation, Sculpture, Graphic Design, Illustration, and Crafts; a BS degree in Industrial Design; an MA degree in Art Education and Museum Education; an MAT (Master of Art in Teaching) in Visual Arts; MFA's in Book Arts/Printmaking, Ceramics, Painting and Sculpture, and Museum Exhibition Planning and Design; an MID (Master of Industrial Design); a special concentration in Art Therapy, and a pre-certification program in Art Education.

All freshman students enter the Foundation Department which is an 18-credit core program that includes courses in drawing, two-dimensional design, three-dimensional design, and time-motion studies. The Foundation program introduces the basic language and processes of the visual arts and prepares the students for entry into a major department. Through elective course offerings students are introduced to major course options and opportunities offered at the College of Art and Design.

Students enter a major in the sophomore year from one of the following departments:

Crafts: Ceramics, Fibers, Metals, Wood  
Graphic Design  
Illustration  
Industrial Design  
Photography/Film/Animation/Video  
Fine Arts: Painting & Drawing, Printmaking, Sculpture

The major studio concentration is augmented by required and elective courses in other departments in PCAD and PCPA to encourage an awareness of the productive interaction that can occur between the many disciplines available at the University. Alternative career opportunities are often developed by students stimulated by courses outside their major.

Many departments offer opportunities to study off-campus during the junior and senior years. Frequent field trips to museums, galleries, artists' studios, and design studios in Philadelphia, New York, and Washington, D.C. supplement their regular work in studios and workshops.

## Class Size and Structure

Each department is unique, with its own curriculum and structure, but in every department classes are small and informal. Faculty advisors and the generous student/faculty ratio assure close individual attention and assistance throughout a course of study.

One of the important teaching modes in the college is the critique, or "crit," an evaluation of student work by the instructor with the participation of the class. Given informally to the class or individual as often as once a class, crits have proven to be an invaluable method for the development of critical thinking and self-awareness, which are major educational goals in our programs.

## Academic Advising

Academic advising at the University is designed to provide maximum information and assistance to students from the time they enter the Foundation Program in their freshman year until they complete their final semester as seniors.

In the Foundation year, each student is assigned to a Foundation section with its own advisor. Each student is required to meet with the advisor at least once each semester, and each student is encouraged to seek out the advisor as soon as any difficulties begin to occur.

At the end of the Foundation year, when the student selects and enters one of the major departments, the student is assigned to a faculty member who teaches in that department. This faculty member serves as that student's advisor for the next three years. Each student meets with his or her advisor at least once a semester to discuss the student's academic program.

In addition, there are three formalized advising sessions: (1) First semester, sophomore year. When students enter a major department, during the first two weeks the advisor meets in small groups (4-5 students) to orient them to collegiate and departmental academic requirements and standards, departmental expectations, elective options and opportunities, program strategies, two-year planning, introduction to advisors (Humanities and Studio), and office hours; (2) Second semester, junior-year: Individual meetings to review progress and credit counting sheets from the Registrar, plan final year (both semesters), and look at graduation requirements; (3) Last semester: Exit interview. Students are encouraged to meet with advisors as often as necessary to deal with any problems that arise.

Each professional department is assigned one or more Humanities faculty members who assist both faculty advisors and their assigned students in the selection of a Humanities course of study.

Transcript copies of student records are supplied on request to faculty advisors by the Registrar following the recording of grades each semester.

## Departmental Requirements

The chairperson, with the concurrence of the faculty, may:

1. Establish a minimum major course grade or major grade-point average requirement higher than the minimum set by the University; students must be given written notification of such requirements.
2. Place on academic probation students who fail to meet the minimum grade requirement in a course required for a departmental major or a University program.
3. Dismiss a student from the department for academic deficiencies with written notification to the student and the Dean of the College and the Dean of Students. Students who are dismissed may submit a written appeal to the Academic Appeals Committee.

PCAD department chairs, in concordance with the University credit requirements for graduation, require that in order to graduate, a student must fulfill the following:

1. Maintain an overall minimum 2.5 GPA in major coursework.
2. Achieve a minimum C- or better grade in major courses in order to receive credit toward major course requirements.
3. Repeat a major class requirement if he/she receives a grade less than C- in that course.

If a student fails to meet the minimum grade requirement in major course work required by the department or a University program, the chair may submit a written recommendation to the Dean of the College for submission to the Academic Review Committee that due to an unsatisfactory academic record, the student be considered for probation or dismissal.

Each department will provide student majors with written statements describing any additional requirements for its programs at the beginning of the academic year.

Every student must have the approval of his or her department to proceed to the next level of coursework. Advising is a shared responsibility between the department and the student. Each must remain informed about the student's progress toward graduation. And finally, the student's petition to graduate must be approved by the department advisor or chairperson in conference with his/her faculty.

## Credit Distribution

The student is ultimately responsible for completion of all course requirements for the degree program in which he/she is enrolled. The University requires a minimum of 123 credits for graduation (126 for the BS in Industrial Design). A student carrying an average of 16.5 credits per semester would be making normal academic progress toward graduation.

The general credit structure is as follows:

### Courses Credits

Foundation	18
Major department credits	42
Studio Elective	21
Humanities	42

**Total credits 123**

### Studio Electives

- Major studio departments may require up to 6 credits in another studio major, and/or Humanities.
- Students may elect to replace up to 6 studio elective credits with Humanities courses.
- Students may take up to at least 9 credits of studio elective courses outside their major.
- Elective studio credits may be completed in any department at the Philadelphia College of Art and Design, or the Philadelphia College of Performing Arts.
- Ceramic, Fibers, Metals, and Wood majors may not select electives from Craft courses.
- Animation, Film, and Photo majors may not select electives from Photo/Film/Animation courses.
- Painting, Printmaking, and Sculpture majors may not select electives from fine arts courses.

General program requirements vary within each department. Departments issue a list of required courses at appropriate times during the year. Majors must follow both departmental requirements for specified courses and the recommended sequence in which these courses are to be taken. The department chairperson must approve any exception to these regulations.

The Art Therapy and Education programs are special courses of study that are offered in conjunction with a studio-major program. Interested students should refer to the program descriptions of those departments.

## Credit-Hour Ratio

In general, credit is earned at the ratio of one credit for two class-contact hours in studio courses. Please refer to the course descriptions for specific information.

## Return Degree Program

Diploma graduates of the Philadelphia College of Art and Design may apply credits earned for the diploma towards the University's baccalaureate requirements. For additional information and to apply, contact the Office of the Registrar.

## Enrichment Opportunities

### Minors

The College of Art and Design offers minors which enable a student to focus on a specific discipline through organized electives. Minors offered are Animation Drawing, Film/Video, Book Arts, Figurative Illustration, Illustration Photography, Studio Photography, and Typography. Students wishing to include a minor concentration are governed by the following guidelines:

1. A student may not take a major and a minor in the same subject. Minors must be taken in a department other than the major.
2. Courses applied to the minor may not be used for the major, but students may include the minor coursework as part of their studio elective degree requirement.
3. All minors require a minimum of fifteen credits which are defined by the department. Sheets describing the individual minors may be obtained in the Registrar's Office or the Office of the Dean, PCAD.
4. Students must declare their intent to complete a minor by filing the Minor Declaration Form in the Office of the Registrar. This form must be signed by the student's advisor. Once a minor is on file in the Registrar's Office, any changes must be discussed with the faculty advisor.
5. A student pursuing a minor may be required to complete more than the minimum number of credits required for graduation.
6. Minors are available only to undergraduate students.
7. Students wishing to pursue a minor must meet eligibility requirements which may include satisfactory completion of foundation courses, prerequisites, and departmental portfolio review.

The following minors are currently available.

### Animation Drawing

This minor concentrates on the development of drawing skills that embrace a sense of timing and movement. The program also includes instruction in the basics of film and video technology.

### Book Arts

This minor emphasizes the development of skills related to designing and creating books, incorporating both type and imagery. Instruction in image making in multiples through printmaking techniques, basic typesetting techniques, and basic bookbinding methods are studied.

### Figurative Illustration

The focus of this minor is on work with the figure in space. Old master and traditional drawing and painting techniques are demonstrated and utilized as the student concentrates on the development of skills related to figurative drawing and painting.

## Film/Video

This minor provides training in film and video technology. Students work on their own as well as in teams with other students.

## Illustration Photography

The basics of black and white as well as color 35mm photography are studied. The emphasis is placed on gaining experience in a wide range of pictorial photographic applications. Students will explore materials and processes that are used to manipulate photographic imagery.

## Studio Photography

This program is designed to give the student mastery of the full range of cameras from a 35mm small format up to a 4x5 studio view camera. Technical training covers electronic strobe and tungsten studio lighting as well as color transparency film and conventional black and white, and color photographic print materials and techniques. Advanced level classes concentrate on design and creative approaches to staged and directed shooting.

## Typography

The student learns the basic visual grammar of typography, incorporating this knowledge into information-based interpretations. Intermediate studies are concerned with the informational and editorial uses of typography as well as multi-page formats. The advanced level develops a sophisticated expertise in solving complex messages through typographic expression.

## Internships

Crafts, Fine Arts, Media Arts and Illustration sponsor an internship course available to all PCAD students regardless of their majors. Internships are voluntary and valuable. They reinforce and expand classroom theory and practice and allow the student to test possible career choices and get a feel for the workplace.

Each participating department has an Internship Faculty Advisor who is responsible for coordinating the internships, placing students with workplace sponsors, advising students on courses requirements, and deciding on the final pass/fail grades.

Students who are interested in pursuing an internship may obtain a copy of the Internship Handbook from their faculty advisor or the Dean's Office, in PCAD. Internships are registered for during the registration process and carry three academic credits. The internship course is graded on a Pass/Fail basis.

## Student Exchange

Students in good standing from other institutions may attend the College for either one or two semesters on a full-time basis. To be eligible, a student must have completed the freshman year at the home institution and receive approval from the department chair of the major department in the Philadelphia College of Art and Design. In addition, the student must provide a letter from the dean of the home college granting permission to take courses at The University of the Arts and agreeing to accept those credits for credit at the student's own institution. All University expenses are the responsibility of the student. Inquiries should be addressed to the Assistant Registrar, Office of the Registrar, at 215-875-4848.

## Foreign and Summer Study Programs

Foreign and summer studies are available through a number of programs hosted by other institutions. Those most popular with Philadelphia College of Art and Design students are:

- The Academies of Fine Arts in Florence and Rome, Italy
- Parsons School of Design in Paris, France
- Skowhegan School of Painting and Sculpture in Maine
- Tyler School of Art in Rome, Italy
- Vermont Studio School, Vermont

The University of the Arts is the accrediting institution for the Vermont Studio School and our students receive a discount on tuition charges.

## Cooperative Program with the Philadelphia College of Textiles and Science

An agreement between The University of the Arts and the Philadelphia College of Textiles and Sciences permits a limited number of students in each institution to register for a maximum of 3 credits per semester at the sister institution without the payment of additional tuition. Students are limited to a total of 6 exchange-credits during their four-year enrollment at the home institution. Registration is available on a selective basis for qualified students and is restricted to courses not offered at the home institution.

Interested students should contact the Office of the Registrar for additional information and registration materials.

## Pennsylvania Academy of the Fine Arts Coordinate-Degree Program

Established in 1970, the Coordinate-Degree Program enables students and alumni of the Pennsylvania Academy of the Fine Arts the opportunity to earn a degree from The University of the Arts by enrolling in, and successfully completing, the University's prevailing Humanities credit requirements for its Bachelor of Fine Arts degree. For information, contact the Office of the Registrar at 215-875-4848.



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# Special Facilities

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## Studios

Anderson Hall is a nine-story visual arts facility which houses a dramatic gallery, natural light through large windows and skylights, studios, classrooms, and a library designed with a feeling of openness. Combined with Haviland Hall across the street, the University offers modern studios, shops, equipment, galleries, and libraries to support the making of art.

The variety of studios and equipment is extensive, ranging from woodworking and metal shops, printmaking and computerized typesetting shops, to fine arts, crafts, and design studios and photo labs. Three large kilns enhance ceramic-making capabilities and a forge has been built for sculpture. A large weaving shop is complete with dozens of looms and a dyeing room. A nineteenth-century carriage house was converted into a skylit figure-modeling studio for sculpture students.

## Exhibition Program

The Exhibition Program showcases major contemporary exhibitions that relate to the University's diverse instruction. In recent years, The University of the Arts has presented exhibitions that feature professional developments and issues pertaining to the following areas: Architecture, Crafts, Graphic Design, Industrial Design, Papermaking, Painting and Drawing, Photography, Sculpture, and Book Arts.

Over the years, the Rosenwald-Wolf Gallery, the University's primary exhibition space, has presented high quality exhibitions, having attracted national and international artists to the campus. Additional exhibition space in Haviland Hall Galleries, the Great Hall Gallery, and the recently-created Window on Broad furnish exhibition opportunities for faculty, alumni, and students of the University as well as local artists.

Many smaller galleries are available, as well as departmental exhibition spaces. Nearly every academic department launches its own series of shows featuring the work of students, faculty, and outside artists. Students gain experience in hanging shows, and there are student-run invitational and juried exhibitions. Highlights of the year are the Annual Student Show, which is a featured Commencement event, the Annual Student Scholarship Exhibition, and senior student exhibits.

## Borowsky Center for Publication Arts

The Borowsky Center for Publication Arts is both a unique educational arm of the University and a printing facility that provides students, staff, faculty and visiting artists a resource to explore the creative potential inherent in the offset lithographic printing medium. The Center enables qualified users to experience the complete graphic arts process from initial conceptualization through production, while maintaining the highest printing standards. The Center is equipped with state of the art equipment, including a Heidelberg Kora 19" x 25" offset press, a Dos flatbed horizontal camera, a darkroom for shooting and developing negatives, and platemaking and stripping facilities. Staffed with two master printers and student assistants, the Borowsky Center produces a wide variety of printed material including posters, catalogs, brochures, announcements, and limited edition prints. The Center's Fact Sheet, which includes all procedures for project submittal, is available in the PCAD Dean's office.

## Electronic Media

Since 1981, The University of the Arts has been a leader in the field of computer-mediated art and design education in the Northeast Region. The University has carefully integrated the new media technologies into traditional fields of study within art and design disciplines. UArts remains dedicated to continuing its leadership role of preparing students for career opportunities in traditional and electronic media.

## Electronic Media Facilities

The Electronic Media Center consists of seven facilities for teaching courses in Computer Concepts, Digital Multimedia, Graphic Design, Animation, Digital Photography, Illustration, and Industrial Design. Three of these facilities are each equipped with sixteen Macintosh Power Mac 7500 AV computers with color monitors, two high speed LaserWriter NTX printers, a high quality ink jet color printer, and flatbed scanner.

An Amiga computer facility is dedicated to teaching computer animation courses in conjunction with existing Animation major and elective courses.

Additionally, a word processing lab equipped with sixteen Macintosh computers and a LaserWriter printer is available to students for general word processing and serves as a classroom for the Humanities Division.

The most advanced facility is the Faculty/Graduate Student Computer Lab in which seven advanced Macintosh Quadra/Power Mac computers are augmented by two flatbed scanners, a 35mm film recorder, a LaserWriter NTX printer, and a Tektronix Phaser IIpxi thermal wax transfer color printer.

## Advanced Computing and Simulation Laboratory

A computer-based laboratory that provides advanced three-dimensional modeling and rendering capabilities, animation, video editing, and interactive simulation of virtual environments and products is operated by the Masters of Industrial Design Program. Equipped with Silicon Graphics workstations, Macintosh AV computers, a Media 100 Video editing suite, and a fully instrumented driving simulator enabling real-time interaction with virtual worlds, the laboratory is server-supported and networked to include on-line access to the Internet and other services. The lab supports Alias modeling, rendering, and animation software: Coryphaeus scene generation software, Cumulus image database software, the Jack® anthropometric human figure modeler, Labview instrumentation software, and a wide variety of Macintosh applications. The research program is pioneering in the creation of integrated systems to support design and its interactive assessment, developing tools for project management, text and image generation and archiving, concept modeling, interactive simulation, human factors and usability analysis, and other activities essential to design by multi-disciplined teams.

## Media Arts Studios

The Media Arts Department (photography/film/video/animation) houses two Master Series Oxberry animation stands – those used by Disney and other professional firms to film animation drawings which enable students to produce professional quality work.

Other Media Arts facilities include darkrooms and all the essential equipment for studio photography, a fully-equipped sound studio, animation drafting tables with 12-field light disks, five flatbed film editors as well as video editing, splicers, synchronizers, and projectors.



# Undergraduate Curricula

## Foundation Program

**Niles Lewandowski**

**Mike Rossman**

Co-Chairpersons

215-875-1030

The Foundation Program in the College of Art and Design provides the incoming freshmen with a year devoted to a basic understanding of principles and concepts in the visual arts.

The studio curriculum is composed of courses in: drawing, two-dimensional design, three-dimensional design, and time/motion studies.

Each class meets for three hours, twice a week.

Each student is a member of a Foundation section which has a team of three faculty members who stress not only the independent disciplines but the interdependent character of these disciplines. Through basic studies and their cross fertilization, the student discovers the underlying values and principles important to all visual artists.

Classroom work is enriched by home assignments, critiques and reviews, guest artists, films, slides, and class trips. One faculty member from the section's team is designated as the advisor to that section. Students meet individually with the advisor to discuss concerns, the registration process, and their choice of major.

The student chooses an additional course offered by the major studio departments each semester. These elective courses are designed to acquaint the student with the practices of the major studio areas. Students also register for two Humanities courses, one in each semester as indicated by the University core.

The regular freshman is rostered for 16.5 credits each semester, usually as follows:

<b>Foundation Required Courses:</b>	<b>Credits</b>
FP 100A Drawing	3.0
FP 120A Two-Dimensional Design	3.0
FP 190A Three-Dimensional Design	3.0
Choice of three of the following:	
FP 100B Drawing	3.0
FP 120B Two-Dimensional Design	3.0
FP 190B Three-Dimensional Design	3.0
FP 140 Time and Motion	3.0
Studio Electives	3.0
Humanities	12.0
<b>Freshman Year Total</b>	<b>33.0</b>

## Faculty – Foundation

**Eileen Goodman**

*Adjunct Associate Professor*

BFA, Philadelphia College of Art

**Gerald Herdman**

*Associate Professor*

*Director, Pre-College Programs*

Certificate, Cleveland Institute of Art

MFA, University of Pennsylvania

**Jeanne Jaffe**

*Senior Lecturer*

BFA, Tyler School of Art, Temple University

MFA, Alfred University

**Elsa Johnson**

*Associate Professor*

BFA, Cooper Union

MFA, University of Pennsylvania

**David Kettner**

*Professor*

BFA, Cleveland Institute of Art

MFA, Indiana University

**Niles Lewandowski**

*Associate Professor*

BFA, Maryland Institute College of Art

MFA, University of Pennsylvania

**Robert McGovern**

*Professor*

Diploma, Philadelphia College of Art

**Larry Mitnick**

*Associate Professor*

B Arch, Cooper Union

M Arch, Harvard University

**Diane Pepe**

*Senior Lecturer*

BFA, Carnegie Mellon

MA, University of New Mexico

**Boris Putterman**

*Associate Professor*

BFA, Philadelphia College of Art

MFA, Indiana University

**Michael Rossman**

*Professor*

BID, Pratt Institute

MFA, Pratt Institute

**Karen Saler**

*Associate Professor*

BFA, Philadelphia College of Art

MFA, Maryland Institute College of Art

**Charles Searles**

*Senior Lecturer*

Pennsylvania Academy of the Fine Arts

University of Pennsylvania

**Richard Stetser**

*Professor*

BFA, Philadelphia College of Art

## Crafts

### Rodney McCormick

Chairperson  
215-875-1050

The Crafts Department seeks to develop artists of originality and resourcefulness who can excel in the most competitive professional environment. Studio experience is provided in five major craft areas: ceramics, fibers, glass, metals, and wood. There are also offerings in plaster and papermaking to complement the curriculum.

Each crafts area offers a balanced concentration in both the technical and aesthetic aspects of the medium. While practical training and specialized skills are necessary for creative ability, the conceptual and expressive evolution of each student is the essential focus of the department. An ongoing study of the contemporary crafts movement is seen as an integral element for those involved in the program. The range of faculty in each area provides the student with exposure to a diversity of professional perspective and experience.

Through an incisive and rigorous curriculum, the department is devoted to preparing students for professional involvement in their craft. Upon graduation, students elect to become independent artists, teachers, or designers, or find employment in industry. Individuals often combine these occupations in order to meet their individual needs and goals.

### Crafts Required Courses

CR 200 Projects I  
CR 300 Projects II  
CR 400 Projects III

### Credits

6.0  
6.0  
6.0

### Faculty – Crafts

Sarah Bodine  
*Senior Lecturer*  
BA, Cornell University

Sandra Brownlee  
*Adjunct Assistant Professor*  
BFA, Nova Scotia College of Art and Design  
MFA, Cranbrook Academy of Art

Sharon Church  
*Associate Professor*  
BS, Skidmore College  
MFA, School for American Craftsmen, Rochester

William Daley  
*Professor Emeritus*  
BA, Massachusetts College of Art  
MA, Columbia Teachers College

Larry Donahue  
*Assistant Professor*  
BFA, Philadelphia College of Art  
MA, The University of the Arts

Michael Dunas  
*Senior Lecturer*  
BA, New York University

Sheryl Gibson  
*Adjunct Assistant Professor*  
BS, University of Maryland  
MA, Tyler School of Art, Temple University

Roland Jahn  
*Associate Professor*  
BA, MS, MFA, University of Wisconsin

Jeanne Jaffe  
*Senior Lecturer*  
BFA, Tyler School of Art, Temple University  
MFA, New York State College at Alfred

Barbara Mail  
*Lecturer*  
BS, State University College at Buffalo, NY  
MFA, State University College at New Paltz, NY

James Makins  
*Associate Professor*  
BFA, Philadelphia College of Art  
MFA, Cranbrook Academy

Rodney McCormick  
*Associate Professor*  
BFA, Tyler School of Art, Temple University  
MFA, Rhode Island School of Design

Bruce Metcalf  
*Senior Lecturer*  
BFA, Syracuse University  
MFA, Tyler School of Art, Temple University

Kris Parker  
*Lecturer*  
BFA, Maryland Institute  
MFA, Tyler School of Art, Temple University

Diane Pepe  
*Senior Lecturer*  
BFA, Carnegie Mellon  
MFA, University of New Mexico

Peter Pierobon  
*Lecturer*  
Wendell Castle School of Woodworking

Richard Reinhardt  
*Professor Emeritus*

Warren Seelig  
*Professor*  
BS, Philadelphia College of Textiles and Science  
MFA, Cranbrook Academy of Art

Lizbeth Stewart  
*Associate Professor*  
BFA, Moore College of Art and Design

Roy Superior  
*Visiting Professor*  
BFA, Pratt Institute  
MFA, Yale University

Petrus Vaskys  
*Professor Emeritus*  
BFA, Art Institute Kanas, Lithuania  
MFA, Academy of Fine Arts, Rome, Italy

### Crafts Credit Requirements

#### Sophomore/Introductory

CR 200A/B Projects I	Credits
CR XXX Media Specific Courses *	6.0
Studio Electives	9.0
Humanities	3.0
	12.0

#### Sophomore Year Total 30.0

#### Junior/Intermediate

CR 300A/B Projects II	Credits
CR XXX Media Specific Courses *	6.0
Studio Electives	9.0
Humanities	6.0
	9.0

#### Junior Year Total 30.0

#### Senior/Advanced

CR 400A/B Projects III	Credits
CR XXX Media Specific Courses *	3.0
Studio Electives	9.0
Humanities	9.0
	9.0

#### Senior Year Total 30.0

\* Choose "Media Specific Courses" from:

- CR 211 A/B Introduction to Throwing
- CR 212 A/B Introduction to Handbuilding
- CR 221 A Introduction to Fibers and Mixed Media
- CR 221 B Introduction to Color and the Loom
- CR 222 Introduction to Dyeing/Off Loom
- CR 223 A/B Papermaking
- CR 227 Experimental Costume Design
- CR 231 A/B Introduction to Glassblowing
- CR 232 A/B Fusing and Stained Glass
- CR 241 A/B Body Adornment
- CR 242 Introduction to Metalsmithing
- CR 243 Jewelry Rendering and Design
- CR 249 Enameling
- CR 251 Introduction to Molding and Casting
- CR 252 Plaster Workshop
- CR 256 Ceramics
- CR 261 Introduction to Woodworking
- CR 277 Fabric Resist and Embellishment
- CR 278 Fabric Printing
- CR 279 Paper Casting
- CR 280 Introduction to Metal Casting
- CR 281 Introduction to Electroforming
- CR 282 Metal Furniture
- CR 285 Introduction to Furniture
- CR 286 Wood Carving
- CR 322 A/B Advanced Fibers/Mixed Media
- CR 331 Advanced Glassblowing
- CR 332 Advanced Fusing and Stained Glass
- CR 370 A/B Advanced Throwing
- CR 371 A/B Advanced Ceramics
- CR 380 A/B Advanced Jewelry/Metals
- CR 381 A/B Advanced Metals
- CR 385 A/B Advanced Furniture
- CR 386 Advanced Wood

(including at least 12 credits at 300-level)

### Crafts Studio Certificate Program

#### A Post-Baccalaureate Portfolio Development Program

The University's 30-credit certificate program offers an intensely focused education in crafts. The program is designed for those students with bachelors degrees who wish to become proficient artists in one or more of the following media-specific areas: ceramics, fibers, glass, jewelry, metalsmithing, paper, or wood. Technique, philosophy, and contemporary issues are aimed to develop an individual's portfolio for further graduate study, or the career as an independent studio artist or design professional.

The Crafts Studio Program offers the studio component of the University's undergraduate crafts program in a focused 1.5 or 2 year period. Students accepted to the program take a minimum of 7.5 credits to a maximum of 12 credits per semester.

Certificate students benefit from taking courses along with full-fledged majors in a quality undergraduate program. In addition to technically oriented media-specific courses, students take core courses involving design/theory issues, criticism, and professional/career practices.

Admission is by portfolio and interview. Students with little or no formal art training will be required to take Foundation courses. The program advisor (in consultation with the student) will set the number of required prerequisites. These may be taken in advance of, or concurrently with, the certificate program.

#### Projects Core Studio Courses

Each semester, all crafts students take Projects, a core studio course. These courses provide the aesthetic structure, and involve advanced discussion and investigation of broader crafts issues, with critique of their work and that of their peers. Students then have freedom to choose from a variety of technique-based courses, which aid in crafting that aesthetic. Students are advised into the appropriate levels (sophomore, junior, or senior) of Projects.

At the senior level, Projects is a forum for the discussion of the modern craft aesthetic. Students examine late 19th and 20th century art and design ideas and issues that have informed the contemporary crafts fields. Emphasis is placed on the interdependency of all of the arts with particular attention given to the unique contribution of crafts' ideology and practice. Topical discussions with student participation, guest lecturers, and analyses of historical precedents aid students in finding validity and contemporary relevancy in their work. Topics include: making an artist's presentation, resume and portfolio preparation, writing an artist's statement, record keeping and taxes, grant writing, and career opportunities.

### Media-specific Studio Courses

Media-specific studio courses are offered in the following areas: ceramics, fibers, glass, jewelry, metalsmithing, paper and wood. These courses present information on materials, processes, and/or formats in tandem with crafts issues and concepts.

A significant portion of time is spent in lecture and demonstration, with individual faculty attention centering on technique. Equal emphasis is placed on both, "why make it," and, "how to make it." Students can focus on a single area or access multiple areas to combine media.

Certificate students must take a minimum of 12 media specific credits at the 300 course level. The prerequisite for 300 level courses is two 200 level courses in that same medium. However, if an applicant's portfolio indicates enough experience in a particular medium, 200 level prerequisites may be waived at the time of acceptance.

See the preceding section for listing of the Media Specific Courses.

## Graphic Design

### Chris Myers

Chairperson  
215-875-1060

The combination of words, symbols, drawings, photographs, and diagrams to communicate ideas and products is the basis of graphic design. In the senior year, in-depth experience in creating these components of graphic communications, at a high level of formal excellence, precedes their integration into larger sets of work such as visual identity programs, books and publications, exhibits, and packages. Opportunities for additional study of photography, animation, filmmaking, and emerging technologies are available.

Throughout the three years of major concentration, problems in graphic communication are combined with exploratory and experimental studies in drawing, color, photography, typography, and computer-generated imagery. The curriculum is supplemented by special lecture programs, workshops with invited design firms, and on-site seminars in selected design offices and studios, paper and printing plants, and with video, film, and computer-graphic producers.

With successful completion of the program, and depending on individual strengths, students are prepared for entry-level positions as graphic designers with, for example, design groups or studios, publishers, corporations, nonprofit institutions, governmental agencies, architects and planners, or advertising agencies.

The faculty consists of practicing professionals with distinguished records of accomplishment in their fields, sensitive and responsive to changes in the practice of design, while maintaining a clear sense of the basis for structuring communications.

### Faculty – Graphic Design

Hans Allemann

*Adjunct Professor*

Swiss National Diploma, School of Design,  
Basel, Switzerland

Jan Almquist

*Senior Lecturer*

BFA, Philadelphia College of Art

Laurence Bach

*Professor*

BFA, Philadelphia College of Art  
Graduate Study, School of Design,  
Basel, Switzerland

Deborah Drodvillo

*Lecturer*

BFA, Cooper Union  
MFA, Yale University

Inge Drückrey

*Adjunct Professor*

Swiss National Diploma, School of Design,  
Basel, Switzerland

Richard Felton

*Adjunct Associate Professor*

BS in Design, University of Cincinnati  
MFA, Yale University

Kenneth Hiebert

*Professor*

BA, Bethel College  
Swiss National Diploma, School of Design,  
Basel, Switzerland

William Longhauser

*Professor*

BS in Design, University of Cincinnati  
MFA, Indiana University  
Graduate Study, School of Design,  
Basel, Switzerland

Kent Massey

*Senior Lecturer*

Massachusetts Institute of Technology

Chris Myers

*Assistant Professor*

BA, University of Toledo  
MFA, Yale University

R. Brian Stone

*Senior Lecturer*

BFA, Philadelphia College of Art

Chris Zelinsky

*Associate Professor*

BFA, Moore College of Art  
Swiss National Diploma, School of Design,  
Basel, Switzerland

### Graphic Design Credit Requirements

<b>Sophomore/Introductory</b>	<b>Credits</b>
<i>Required Courses:</i>	
GQ 210 Letterform Design	6.0
GD 211 Descriptive Drawing	6.0
GD 213 Design Systems	6.0
PF 211A Intro to Photo	3.0
<i>Studio Electives</i>	3.0
<i>Humanities</i>	6.0
<b>Sophomore Year Total</b>	<b>30.0</b>
<b>Junior/Intermediate</b>	<b>Credits</b>
<i>Required Courses:</i>	
GD 306 Typography Emphasis	6.0
GD 311 Communications	6.0
EM 304 Production/Elec. Media	3.0
<i>Studio Electives</i>	3.0
<i>Humanities</i>	12.0
<b>Junior Year Total</b>	<b>30.0</b>
<b>Senior/Advanced</b>	<b>Credits</b>
<i>Required Courses:</i>	
GD 411 Design Studio	6.0
GD 412 Problem Solving	6.0
<i>Studio Electives</i>	6.0
<i>Humanities</i>	12.0
<b>Senior Year Total</b>	<b>30.0</b>



## Illustration

### Phyllis Purves-Smith

Chairperson  
215-875-1070

Illustrators give visual substance to thoughts, stories, and ideas. The Illustration Department seeks to prepare its students for entry into the fields of book and periodical publishing, promotion, education, advertising, and specialty fields.

Illustrators must call upon a broad range of traditional and up-to-date competencies to respond to today's visual problems. As visual problem-solvers and communicators, illustrators need to be open-minded, eclectic, flexible, and imaginative. The illustrator's solution should be appropriate, intelligent, expressive, and visually engaging.

In order to prepare for a career in this competitive field, The University of the Arts Illustration student develops skills that encompass two-dimensional media: from painting and drawing to photography, technical image-making, reproduction processes, and emerging opportunities in electronic imaging. Students may concentrate on either a design oriented or pictorially oriented curriculum. These skills are nurtured within a stimulating cultural climate provided by the resources of the faculty, of visiting professionals, and of the University and the city at large. Each student progresses from general competencies to a personal viewpoint, clarified career goals, and a professional attitude.

### Faculty – Illustration

Michael Adams  
*Senior Lecturer*  
BFA, Philadelphia College of Art

Bryn Barnard  
*Senior Lecturer*  
BA, University of California

Harry Bliss  
*Lecturer*  
BFA, The University of the Arts  
MFA, School of Visual Arts

Jonathan Ellis  
*Adjunct Assistant Professor*  
BFA, Philadelphia College of Art

Renee Foulks  
*Adjunct Associate Professor*  
BFA, Moore College of Art  
MFA, Tyler School of Art, Temple University

Ralph Giguere  
*Adjunct Associate Professor*  
BFA, University of The Arts

Al Gury  
*Senior Lecturer*  
BA, St. Louis University

Paul King  
*Senior Lecturer*  
Certificate, Pennsylvania Academy of Fine Art  
BFA, Philadelphia College of Art  
MFA, Boston University

Alan Klawans  
*Senior Lecturer*  
BFA, Philadelphia College of Art

Jim Lakis  
*Adjunct Associate Professor*  
Philadelphia College of Art

Phyllis Purves-Smith  
*Associate Professor*  
BFA, Cooper Union  
MFA, Tyler School of Art, Temple University

Robert Stein  
*Professor*  
BFA, Massachusetts College of Art  
MFA, Tyler School of Art, Temple University

Mark Tocchet  
*Assistant Professor*  
BFA, School of Visual Arts

Lars Hokanson  
*Senior Lecturer*  
BFA, Philadelphia College of Art  
MFA, Royal College of Art, London

### Illustration Credit Requirements

<b>Sophomore/Introductory</b>	<b>Credits</b>
<i>Required Courses:</i>	
IL 200 Pictorial Foundations	6.0
IL 202 Figure Anatomy	6.0
IL 204 Typography	3.0
<i>Required Studio:</i>	
PF 209 Photo for Illustrators	3.0
<i>Humanities</i>	12.0

**Sophomore Year Total 30.0**

<b>Junior/Intermediate</b>	<b>Credits</b>
<i>Required Courses:</i>	
IL 300 Illustration Methods	6.0
IL 301 Design Methods	3.0
IL 302 Figurative Communication	3.0
<i>Select one of the following for a total of 3 credits:</i>	3.0
IL 303 Figure Utilization II	3.0
IL 304 Sequential Format	3.0
<i>Studio Electives</i>	6.0
<i>Humanities</i>	9.0

**Junior Year Total 30.0**

<b>Senior/Advanced</b>	<b>Credits</b>
<i>Required Courses:</i>	
IL 400 Illustration	6.0
IL 403 Portfolio Seminar	6.0
<i>Studio Electives</i>	9.0
<i>Humanities</i>	9.0

**Senior Year Total 30.0**

## Industrial Design

### Anthony Guido

Chairperson  
215-875-1040

The Industrial Design Department provides a professional education for those wishing to bring beauty and appropriateness to the products, presentations, and settings of modern society. The program prepares one for careers in product, packaging, and exhibit design, as well as for the design of communications, furniture, equipment, vehicles, and interiors. It also addresses problems of human factors research, computer-aided design, product development, manufacturing, marketing, and a host of other considerations related to the humanistic uses of technology.

The department places emphasis on the development of graphic, sculptural, and spatial design skills as a complement to creative problem solving, technical innovation, and effective communications during the solution of actual problems of design.

After initial coursework to introduce basic design and production processes, including computer-aided design and modelmaking, students begin to develop and apply theory, skill, and knowledge to actual design problems, many brought into the studio by industry. Visiting designers also bring knowledge of current design, manufacturing, and marketing practices into studio and lecture courses, and visits to industry provide opportunities for direct observation and firsthand knowledge of manufacturing processes. Based on this foundation of skills, experience, and information, emphasis in the final year shifts the responsibility for knowledge of design to the individual student, who works directly with a client/sponsor on a thesis project prior to graduation. During the final semester the instructional focus also shifts to career planning, portfolio preparation, and the development of information gathering and business communication skills to better prepare the student for entering the job market.

Due to the wide scope, and creative yet practical character of an Industrial Design education, many career opportunities await the graduate: with consulting firms, corporate design staffs, manufacturing firms, exhibit houses, retailers, advertising agencies, research organizations, museums, educational institutions, and government agencies, all of whom recognize the need to constantly improve the appearance, manufacture, performance, and social value of their products.

### Faculty - Industrial Design

Sigrig Bovensiepen  
*Adjunct Associate Professor*  
Swiss National Diploma, Allgemeine  
Gewebeschool, Basel Switzerland

Charles Burnette  
*Professor, Joseph Carreiro Professorship  
in Design*  
B Arch, M Arch, PhD Arch, University of  
Pennsylvania

Anthony Guido  
*Chair, Associate Professor*  
BS, Ohio State University

Klaus Krippendorf  
*Visiting Special Professor*

Frederique Krupa  
*Visiting Assistant Professor*  
MA, The Parsons School of Design

Karim Rashid  
*Visiting Assistant Professor*  
BID, ADI (Rome, Italy)

William Schaff  
*Lecturer*  
BS, North Carolina State  
MID, The University of the Arts

Peter Stathis  
*Assistant Professor*  
MFA, Cranbrook Academy

Julian Winston  
*Associate Professor*  
BID, Pratt Institute

### Industrial Design Credit Requirements

<b>Sophomore/Introductory</b>	<b>Credits</b>
<i>Required Courses:</i>	
ID 200 Studio 1: Projects	6.0
ID 220 Studio 2: Techniques	6.0
ID 290 Design Issues Seminar	3.0
ID 214 Materials and Processes	3.0
<i>Studio Electives</i>	3.0
<i>Humanities</i>	9.0

**Sophomore Year Total 30.0**

<b>Junior/Intermediate</b>	<b>Credits</b>
<i>Required Courses:</i>	
ID 300 Studio 3: Projects	6.0
ID 320 Studio 4: Techniques	6.0
ID 326 Intro to Human Factors	3.0
ID 327 Technologies	3.0
<i>Studio Electives</i>	3.0
<i>Humanities</i>	12.0

**Junior Year Total 33.0**

<b>Senior/Advanced</b>	<b>Credits</b>
<i>Required Courses:</i>	
ID 400 Studio 5: Projects	6.0
ID 420 Studio 6: Professional Comm.	6.0
ID 490 Design Seminar	6.0
<i>Studio Electives</i>	3.0
<i>Humanities</i>	9.0

**Senior Year Total 30.0**

### Recommended Electives

While none of the following are required for graduation, they are recommended.

ID 113 Freshman ID
ID 412 Exhibit Design
ID 425 Advanced Computer Aided Design
PF 208 Photography for Industrial Designer
CR 252 ID Plaster Workshop
EM 110 Computer Concepts
HU 251 History of Design
HU 452 Topics of Design

## Fine Arts

**Lois M Johnson**  
Department Chair  
215-875-1080

The Fine Arts Department provides the students interested in Painting/Drawing, Printmaking/Book Arts, and Sculpture an integrated opportunity to experience these fine arts media and concepts on the sophomore level. In the junior and senior years, concentrations in each area allow for further development of the individual student as an emerging contemporary artist and professional.

## Painting/Drawing

**Eugene Baguskas**  
Coordinator  
215-875-1080

The Painting Department provides a firm basis for students to develop a professional involvement with their work. A balance is sought between the acquisition of studio skills and the development of a critical intelligence.

Students are encouraged, through the rigor of studio activity, to understand the breadth of art in both its traditional and contemporary forms, and to gain increasing authority in their own work.

Courses evolve from the study of basic working methods and fundamental issues of image making to the subtleties of complex pictorial organization and the refinements of aesthetic judgment. In the final semester of the senior year, each student is required to complete a thesis project, which includes a formal presentation of a paper and an exhibition of a coordinated body of work.

The faculty of practicing professional artists represents a diversity of attitudes and ideals. Through the format of studio instruction, dialogue, and critique, they seek to instill in each student a habit of self-instruction which will serve far beyond the program at the University.

The Painting/Drawing Department features its own gallery space where faculty, students, and invited artists have an opportunity to exhibit their work. Students have an opportunity to show their work and a student exhibition committee is formed each year to invite artists, manage and install the exhibitions.

Studio activity is augmented by lectures, seminars, visiting artists, and field trips to museums and galleries.

### Faculty – Painting/Drawing

**Eugene Baguskas**  
*Associate Professor*  
BFA, Yale University

**Frank Galuszka**  
*Professor*  
BFA, MFA, Tyler School of Art, Temple University

**Gerald Herdman**  
*Associate Professor*  
Diploma, Cleveland Institute of Art  
MFA, University of Pennsylvania

**Steven Jaffe**  
*Associate Professor*  
BFA, Philadelphia College of Art  
MFA, Tyler School of Art

**David Kettner**  
*Professor*  
BFA, Cleveland Institute of Art  
MFA, Indiana University

**Nathan Knobler**  
*Professor*  
BFA, Syracuse University  
MA, Florida State University

**Susan Lowry**  
*Senior Lecturer*  
BA, Kirkland College  
BFA, Philadelphia College of Art

**Gerald Nichols**  
*Professor*  
Diploma, Cleveland Institute of Art  
MFA, postgraduate fellow, University of Pennsylvania

**Boris Putterman**  
*Associate Professor*  
BFA, Philadelphia College of Art  
MFA, Indiana University

### Painting/Drawing Credit Requirements

<b>Sophomore/Introductory</b>	<b>Credits</b>
<i>Required Courses:</i>	
PT 202A/B Sophomore Painting	6.0
FA 222A Sophomore Drawing	3.0
<i>Select 9 credits from the following courses:</i>	9.0
SC 201 Sculpture I	3.0 or
SC 202 Sculpture II	3.0
FA 222B Drawing	3.0 or
FA 223 Figure Modeling	3.0 or
PR 205 Concepts/Works on Paper	3.0
PR 201 Relief/Monotype	3.0 or
PR 204 Screen/Etching	3.0
<i>Humanities</i>	12.0

**Sophomore Year Total 30.0**

<b>Junior/Intermediate</b>	<b>Credits</b>
<i>Required Courses:</i>	
FA 333A/B Attitudes/Strategies	6.0
<i>Painting Electives *</i>	6.0
<i>Related Arts Electives **</i>	6.0
<i>Humanities</i>	12.0

**Junior Year Total 30.0**

<b>Senior/Advanced</b>	<b>Credits</b>
<i>Required Courses:</i>	
PT 402A/B Painting III	6.0
<i>Painting Electives *</i>	6.0
<i>Related Arts Electives **</i>	12.0
<i>Humanities</i>	6.0

**Senior Year Total 30.0**

### \* Painting Electives

Choose from:

PT 211	Painting Studio: Figure in the Landscape
PT 236	Figure Composition
PT 237	Representational Painting: Portraiture and American Traditions
PT 269	Collage: The Constructed Image
PT 302A	Junior Painting
PT 450	Advanced Projects

### \*\* Related Arts Electives

Total of 21 credits – must include at least 9 studio credits outside of the Fine Arts Department.

# Printmaking

## Lois Johnson

Coordinator  
215-875-1054

The Printmaking Department bases its instructional program on the development and realization of visual ideas through multiple image-making processes. The primary objectives are to develop conceptual abilities and technical proficiencies leading the student to acquire personal imagery and professional competence in printmaking media. Printmaking is a bridge between Fine Arts and Design, from philosophical approach to practical realization.

The department provides extensive facilities and the expertise of a faculty of professional artists for study in traditional and contemporary methods. The major graphic media explored include relief processes, etching (intaglio), lithography-stone, metal plate, and offset-and water-based screenprinting. Courses in book and typographic design stimulate experimentation in unifying the elements of paper, prints, typography, and bookbinding.

Visiting artists, field trips, and guest lecturers supplement the studio experience. Using the city as an extended workshop, Print students attend seminars and museum collections. The Print Study Seminar is held in the Print Room at the Philadelphia Museum of Art and furnishes a unique opportunity to study original prints from the fifteenth through the twentieth centuries.

The main emphasis over the three-year undergraduate period of study is on the evolution of students as artists who make individualized demands upon the media. As with any study in the fine arts, the experience should be multi-dimensional, reflective of a broad range of personal and professional involvement, and reinforced with stimulation from related areas of interest, including drawing, painting, photography, graphic design, illustration, sculpture, and crafts.

The undergraduate curriculum is enhanced by the graduate program in Book Arts/Printmaking. This two-year course of study of 60 credits, culminating in a Master of Fine Arts Degree, the program provides the opportunity for individual artist's expression in limited edition bookworks. Undergraduate students work alongside MFA candidates in studios, workshops, and some major and elective classes. (Students interested in the MFA degree in Book Arts/Printmaking should contact the Department of Printmaking or Office of Admissions.)

Department graduates find career opportunities in the areas of fine arts, education, book design and binding, commercial graphic arts, illustration, and edition printing.

## Facilities

The Printmaking Department provides extensive facilities for waterbased screenprinting, stone and plate lithography, relief, etching and non-silver photographic processes. The book-binding room houses book presses and a guillotine paper cutter. The letterpress studio contains 3 Vandercook presses for printing handset type and over 100 fonts of varied type. In the offset lithography press room there is a Davidson 901 offset press and an AFT Davidson Super Chief two-color press, both are used by the students for hands-on experience.

An important resource is the Borowsky Center for Publication Arts, which is equipped with a Heidelberg KORS offset press and full darkroom for experimental and production printing.

## Faculty – Printmaking

### Carol Barton

Lecturer

BFA, Washington University

### Denise Carbone

Lecturer

BFA, Glassboro State College

MFA, The University of the Arts

### James Dupree

Adjunct Assistant Professor

BFA, Columbus College of Art and Design

MFA, University of Pennsylvania

### James Green

Lecturer

BFA, Oberlin College

MPH, Yale University

MLA, Columbia University

### Lori Hamilton-Spencer

Senior Lecturer

BFA, State University of New York, Purchase

MFA, The University of the Arts

### Lois M. Johnson

Professor

BS, University of North Dakota

MFA, University of Wisconsin-Madison

### Nathan Knobler

Professor

BFA, Syracuse University

MA, Florida State University

### Hedi Kyle

Senior Lecturer

Diploma, Werk-Kunstschule Wiesbaden,

West Germany

### Peter Lister

Senior Lecturer

Pennsylvania Academy of the Fine Arts

The Barnes Foundation, Philadelphia

## Mary Phelan

Associate Professor

BS, The College of Saint Rose

MA, University of Wisconsin-Madison

## Anthony Rosati

Adjunct Associate Professor

BA, Rider College

MFA, Tyler School of Art, Temple University

## Patricia M. Smith

Assistant Professor

BA, Immaculata College

MAEd, Philadelphia College of Art

## Sarah Van Keuren

Adjunct Associate Professor

BA, Swarthmore College

MFA, University of Delaware

## Printmaking Credit Requirements

### Sophomore/Introductory Credits

#### Required Courses:

FA 222A	Drawing	3.0
PR 201	Relief Printing	3.0
PR 204	Screen/Etching	3.0
PT 202	Painting	3.0
SC 201	Sculpture I	3.0
		3.0

#### Choose one:

FA 222B	Drawing	3.0 or
FA 223	Figure Modeling	3.0 or
PR 205	Concepts/Works on Paper	3.0

Humanities 12.0

**Sophomore Year Total 30.0**

### Junior/Intermediate Credits

#### Required Courses:

FA 333A/B	Attitudes/Strategies	6.0
PR 300	Lithography	3.0
PR 306	Print Study Seminar	1.5
PR 307	Book Arts: Concepts and Structure	3.0

Related Arts Electives \* 6.0

Humanities 12.0

**Junior Year Total 31.5**

### Senior/Advanced Credits

#### Required Courses:

PR 400	Printmaking: Adv. Workshop	3.0
PR 406	Print Study Seminar	1.5
PR 407	Thesis Seminar	3.0
PR 420	Thesis Workshop	3.0
	Related Arts Electives *	12.0
	Humanities	6.0

**Senior Year Total 28.5**

## \* Related Arts Electives

Total of 21 credits – must include at least 9 studio credits outside of the Fine Arts Department



# Sculpture

## Barry Parker

Coordinator  
215-875-4885

Sculpture reflects one of the deepest creative impulses of artistic endeavor. Sculptors today are called upon to create images that range in size from coins to monuments. Usually working as independent artists, sculptors make objects for exhibition and sale, or work on commission for architects and planners.

The Sculpture Department offers instruction and experience in both the traditional and the most innovative aspects of the art. Resources are available for work in clay, wood, stone, ferrous and nonferrous metals, plaster, wax, and plastic.

The department's instructional aim is to provide a sound, balanced exposure to the formal technical and intellectual aspects of sculpture, in preparation for continued professional growth beyond the undergraduate years. The curriculum is carefully designed to provide both disciplined instruction and time for individual creative development.

At the introductory level, fundamentals of sculpture are taught along with technical procedures in a variety of materials. At advanced levels, students may specialize and are increasingly expected to initiate and complete works reflecting their own artistic interests under critical supervision.

Studio and shop facilities are comprehensive and include air tools for carving, a foundry for bronze and aluminum casting, a wood and fabricating shop, a complete metal shop for forging and three types of welding, and a moldmaking shop. Technical assistance and supervision in the facilities is provided by a full-time shop supervisor who is in charge of maintaining the equipment.

Faculty members are chosen from a variety of backgrounds, and field trips to New York, Washington, and neighboring museums serve to expand students' visions.

## Faculty – Sculpture

Harvey Citron  
*Adjunct Associate Professor*  
BFA Ed, Pratt Institute  
Diploma, Academy of Fine Arts, Rome

Jeanne Jaffe  
*Senior Lecturer*  
BFA, Tyler School of Art, Temple University  
MFA, Alfred University

Elsa Johnson  
*Associate Professor*  
BFA, Cooper Union  
MFA, University of Pennsylvania

Barbara Lekberg  
*Senior Lecturer*  
BFA, MA, University of Iowa

Mashiko  
*Senior Lecturer*  
Brooklyn Museum School of Art

Barry Parker  
*Professor*  
BFA, Eastern Michigan University  
MFA, University of Massachusetts

John Phillips  
*Senior Lecturer*  
BA, Temple University

Thomas Stearns  
*Associate Professor*  
Memphis Academy of Art  
Cranbrook Academy of Art  
Academy di Belli Arti, Venice IT

## Sculpture Credit Requirements

<b>Sophomore/Introductory</b>	<b>Credits</b>
<i>Required Courses:</i>	
SC 201 Sculpture I	3.0
FA 223A Figure Modeling	3.0
SC 202 Sculpture I	3.0
<i>Select 9 credits from the following courses:</i>	9.0
PT 202A Painting I	3.0 or 3.0
PT 202B Painting I	3.0 or 3.0

PR 201 Relief/Monotype	3.0 or 3.0
PR 204 Screen/Etching	3.0
FA 222B Drawing	3.0 or 3.0
FA 223 Figure Modeling	3.0 or 3.0
PR 205 Concepts/Works on Paper	3.0

*Humanities* 12.0

**Sophomore Year Total 30.0**

<b>Junior/Intermediate</b>	<b>Credits</b>
<i>Required Courses:</i>	
FA 333A/B Attitudes/Strategies	6.0
<i>Sculpture Electives *</i>	6.0
<i>Related Arts Electives **</i>	6.0
<i>Humanities</i>	12.0

**Junior Year Total 30.0**

<b>Senior/Advanced</b>	<b>Credits</b>
<i>Required Courses:</i>	
SC 401 Sculpture III	3.0
SC 402 Sculpture III	3.0
<i>Sculpture Electives *</i>	6.0
<i>Related Arts Electives **</i>	12.0
<i>Humanities</i>	6.0

**Senior Year Total 30.0**

## \* Sculpture Electives

Choose from:  
SC 220A Molding and Casting  
SC 241 Intro. to Sculpture Projects  
SC 242 Intro. to Sculpture Projects  
SC 260A Structure of the Figure  
SC 260B Structure of the Figure  
SC 321 Carving  
SC 421 Metals  
SC 431A Advanced Figure Modeling  
SC 431B Advanced Figure Modeling  
SC 441 Advanced Projects  
SC 442 Advanced Projects

## \*\* Related Arts Electives

Total of 21 credits – must include at least 9 studio credits outside of the Fine Arts Department.

## Media Arts

### Alida Fish

Chairperson  
215-875-1020

The Media Arts Department offers major concentrations in photography, film/video, and animation while providing elective classes to the University at large. The three-year curriculum of each major is built around a sequence of classes designed to move the student to a position of independence within the discipline. An introduction to the intrinsic conceptual and material concerns of the medium fills much of the sophomore year. Within the two remaining years, the student is expected to develop and expand a sense of personal vision, practice, and goals.

Philadelphia's professional resources have allowed the department to develop an extensive internship program for advanced Media Arts majors. This program allows students to gain professional experience while earning credit toward their degree. Internship sponsors have included commercial photography studios, galleries, film and video production houses, hospitals, medical laboratories, and multi-image and special-effects houses.

The Media Arts Department also offers minor concentrations in all three of its programs — film/video, animation and photography. These minors are available to students majoring in studio areas outside of the Media Arts Department. Those interested in this option should consult with their major advisor as well as the Media Arts Department.

### Faculty — Media Arts

**George Akerley**  
*Adjunct Associate Professor*  
BM, Composition, Philadelphia Musical Academy  
MM, Composition, Philadelphia College of Performing Arts

### Laurence Bach

*Professor*  
BFA, Philadelphia College of Art  
Graduate Study, School of Design,  
Basel Switzerland

### Lowell Boston

*Adjunct Associate Professor*  
BFA, The University of the Arts  
MFA, California Institute of the Arts

### John J. Carlano

*Adjunct Associate Professor*  
BFA, Philadelphia College of Art

### Jack Carnell

*Associate Professor*  
BFA, The University of New Mexico  
MFA, Tyler School of Art, Temple University

### Connie Coleman

*Lecturer*  
BFA, MFA Rhode Island School of Design

### John Columbus

*Adjunct Associate Professor*  
BFA, Hartford Art School  
MFA, Columbia University School of the Arts

### Michael DiLauro

*Lecturer*  
BFA, MFA, Ohio University

### David Fain

*Lecturer*  
BFA, Rhode Island School of Design  
MFA, California Institute of the Arts

### Alida Fish

*Professor*  
BA, Smith College  
MFA, Rochester Institute of Technology

### Anthony Petr Gorny

*Senior Lecturer*  
BFA, S.U.N.Y. College at Buffalo  
MFA, Yale University

### Gerald Greenfield

*Associate Professor*  
BA, Pacific University  
MFA, Rhode Island School of Design

### Paula Marincola

*Senior Lecturer*  
BA, Syracuse University

### Gabriel Martinez

*Lecturer*  
BFA, University of Florida, Gainesville  
MFA, Tyler School of Art, Temple University

### Nora Monroe

*Lecturer*  
BA, Ohio State University  
MFA, Temple University

### Thomas Moore

*Senior Lecturer*  
BA, Temple University  
MFA, University of Delaware

### Jeannie Pearce

*Adjunct Associate Professor*  
BFA, Rochester Institute of Technology  
MFA, University of Delaware

### Peter Rose

*Professor*  
BA, City College of New York  
MA, San Francisco State College

### Steven Saylor

*Lecturer*  
BA, Franklin and Marshall College  
MA and MFA, Temple University

### Sheila Sofian

*Assistant Professor*  
BFA, Rhode Island School of Design  
MFA, California Institute of the Arts

### Sandy Sorlien

*Lecturer*  
BA, Bennington College

### Lynn Tomlinson

*Lecturer*  
BA, Cornell University  
MA, The University of the Arts  
MA, University of Pennsylvania

## Photography

In the sophomore year of the Photography program, students receive a solid background in craft competence and the conceptual concerns of photographic rendering. Distortion of both process and effect is considered, as is the use and control of traditional color-print materials.

The junior-year asks the student to consider photographic forms beyond the traditional print such as the photographic book, non-silver processes, and installation work, while also providing instruction in the practice of large-format photography and studio practice with its control of artificial lighting. In both the junior and senior years, the student may also pursue the study of specialized issues on an elective basis, including the photograph in a graphic arts context, documentary photography, multi-image production, and the photograph within a larger fine arts context.

The senior year primarily involves the production of an independent body of work of the student's own choosing and direction. The senior thesis provides the opportunity to begin the process of self-definition as photographers and artists. A required senior-level course in photographic criticism, coupled with required classes in photography history, culminates the strong emphasis that the department places on critical thinking and the ability to express one's self in words as well as through photographs.

An outstanding resource available to students of photography is the Paradigm lecture series, hosted by the Media Arts Department each spring. Through this series, photographers of national and international reputation visit the campus to discuss their work and meet with the students.

### Photography Credit Requirements

#### Sophomore/Introductory

##### Required Courses:

PF 210	Introduction to Film I	3.0
PF 211	Introduction to Photography	6.0
PF 217	Color Printing Workshop	3.0
<i>Studio Electives</i>		6.0
<i>Humanities*</i>		12.0

#### Sophomore Year Total

#### Credits

3.0
6.0
3.0
6.0
12.0

#### Junior/Intermediate

##### Required Courses:

PF 311	Junior Photo Workshop I & II	6.0
PF 313	Basic Photo Studio I & II	6.0
PF 315	Extended Photo Apps	3.0

Select 3 credits from the following courses:

PF 323	Selected Topics	3.0
PF 413	Professional Practices	3.0
PF 499	Internship	3.0
PF 999	Independent Study	3.0

*Studio Electives*

*Humanities\**

#### Junior Year Total

#### Credits

6.0
6.0
3.0
3.0
3.0
3.0
9.0

#### Senior/Advanced

##### Required Courses:

PF 411	Senior Photo Workshop I & II	6.0
PF 415	Senior Photo Seminar I & II	6.0

*Studio Electives*

*Humanities\**

#### Senior Year Total

#### Credits

6.0
6.0
9.0
9.0

\* Please note: HU 255 A & B History of Photography is required of all Photography majors as part of the total humanities distribution.

## Film/Video

The independent film and video artist serves as the model for our program in both live-action film and animation. At the same time, a solid preparation and foundation in craft has enabled an extremely high percentage of our graduates to enter the professional field as free-lance editors, sound recordists, cinematographers, technicians, animators, screenwriters, and directors.

The filmmaking area provides its students with a background in all phases of film and video production, including film cinematography, videography, film and video editing, sound/image manipulation. As in the still area, the filmmaking students acquire a strong background in criticism, theory, and history of media.

Media study at the University has been supplemented by a number of other activities, including the Paradigm Lecture Series. Through this series, which occurs each spring, film and video artists of national and international reputation have visited the campus for lectures and screenings.

### Film/Video Credit Requirements

#### Sophomore/Introductory

##### Required Courses:

PF 210	Introduction to Film I & II	6.0
PF 211	Introduction to Photography I	3.0
PF 212	Animation Drawing I	3.0
<i>Studio Electives</i>		6.0
<i>Humanities*</i>		12.0

#### Sophomore Year Total

#### Credits

6.0
3.0
3.0
6.0
12.0

#### Junior/Intermediate

##### Required Courses:

PF 310	Junior Cinema Production I & II	6.0
PF 314	Junior Film Forum	6.0
PF 320	Film Sound	3.0
PF 322	Media Technology	3.0
<i>Studio Electives</i>		3.0
<i>Humanities*</i>		9.0

#### Junior Year Total

#### Credits

6.0
6.0
3.0
3.0
3.0
9.0

#### Senior/Advanced

##### Required Courses:

PF 410	Senior Cinema Production I & II	6.0
PF 414	Senior Film Forum I	3.0
PF 430	Light and Sound	3.0
<i>Studio Electives</i>		9.0
<i>Humanities*</i>		9.0

#### Senior Year Total

#### Credits

6.0
3.0
3.0
9.0
9.0

\* HU 248 A & B Film History are required of all film majors as part of the total humanities distribution.

## Animation

Animation brings together a wide variety of interests and skills. While the final presentation utilizes the technology of filmmaking, the visual materials being animated may be generated through such diverse disciplines as painting and drawing, sculpture, illustration, graphic arts, and still photography. The Animation program offers instruction in both traditional and experimental approaches to the medium.

This broad-based approach has allowed graduates to obtain professional positions both in the animation industry and as independent free-lancers. Alumni become directors, storyboard artists, production assistants, special-effects animators, and character designers.

### Animation Credit Requirements

#### Sophomore/Introductory Credits

##### Required Courses:

PF 210 Introduction to Film I & II	6.0
PF 212 Animation Drawing I & II	6.0
PF 216 Computer Animation I	3.0
Studio Electives	3.0
Humanities*	12.0

**Sophomore Year Total 33.0**

#### Junior/Intermediate Credits

##### Required Courses:

PF 312 Jr. Animation Workshop I & II	6.0
PF 316 Computer Animation II	3.0
PF 320 Film Sound	3.0
PF 322 Media Technology	3.0
Studio Electives	6.0
Humanities*	9.0

**Junior Year Total 30.0**

#### Senior/Advanced Credits

##### Required Courses:

PF 412 Sr. Animation Workshop I & II	6.0
PF 414 Senior Film Forum I & II	6.0
Studio Electives	9.0
Humanities*	9.0

**Senior Year Total 30.0**

\* HU 248 A & B Film History are required of all animation majors as part of the total humanities distribution.

## Film/Animation

This dual Film/Animation major requires 132 credits for graduation. Any course requirements waived by a department must be made up by taking a comparable number of substitute credits. Petitions for substitutions must be submitted to the Office of the Registrar on a Course Substitution/Waiver form signed by the Department Chair and College Dean.

### Film/Animation Credit Requirements

#### Sophomore/Introductory Credits

##### Required Courses:

PF 210 Introduction to Film I & II	6.0
PF 211 Introduction to Photography I	3.0
PF 212 Introduction to Animation	6.0
PF 216 Computer Animation I	3.0
Studio Electives	3.0
Humanities*	12.0

**Sophomore Year Total 33.0**

#### Junior/Intermediate Credits

##### Required Courses:

PF 310 Junior Cinema Production	6.0
PF 312 Jr. Animation Workshop I & II	6.0
PF 316 Computer Animation II	3.0
PF 320 Film Sound	3.0
PF 322 Media Technology	3.0
Studio Electives	3.0
Humanities*	9.0

**Junior Year Total 33.0**

#### Senior/Advanced Credits

##### Required Courses:

PF 410 Senior Cinema Production	6.0
PF 412 Sr. Animation Workshop I & II	6.0
PF 414 Senior Film Forum I & II	6.0
PF 430 Light and Sound	3.0
Studio Electives	3.0
Humanities*	9.0

**Senior Year Total 33.0**

\* HU 248 A & B Film History are required of all film/animation majors as part of the total humanities distribution.

## Art Education

### Janis T. Norman

Chairperson and Director  
215-875-4881

#### Pre-Certification Concentration in Art Education

The teaching of art is a profession that allows for the artist-teacher's continued growth while nurturing the aesthetic and creative experience of others. Recent national as well as statewide attention to education and to the role of the arts in education makes this an especially good time for students to consider becoming an art teacher and artist. In preparing students for careers in art education, the University is committed to the ideal of exemplary teachers who are also able to produce their own competent works. To that end, the University offers a flexible program of competency-based education at the undergraduate level to prepare students to complete a professional certification program after graduation or within a nine-semester undergraduate program.

The Pre-Certification concentration is designed to be taken in conjunction with a regular studio major in the BFA program. In addition to meeting the requirements of a major studio department, students enrolled in the teacher certification program take courses in the Art Education Department, plus prescribed courses in Humanities, Photography, Electronic Media, and other studio areas. These courses are taken within the general Humanities and studio electives requirements.

The Art Education concentration provides a strong theoretical and practical foundation for teaching as a career. Through field experiences starting in the sophomore year, the student is able to explore teaching in a variety of traditional and alternative settings. Students are also provided with the necessary competencies in teaching discipline-based Art Education through special studies in education combined with Humanities coursework in Art History, Aesthetics, Social Sciences, and Psychology, plus studies in studio production and criticism.

The Pre-Certification Concentration may be taken in its entirety or in part to fit individual plans and needs. Students who satisfactorily complete the program will be able to enroll directly in the Professional Semester, completing the student-teaching requirement, the National Teachers Exam, and qualifying for the Pennsylvania Instructional I Certificate to teach Art K-12 in as little as one regular semester beyond the bachelor's degree. Another viable alternative is that qualified graduates may enter the Master of Arts in Teaching program in which it is possible to earn a Masters degree and certification in as little as one additional year.



The Pre-Certification program, if taken in conjunction with the BFA degree, allows for the majority of the concentration in Art Education to be completed within the four years required for the bachelor's degree. Following graduation, remaining course requirements for certification may be completed in one additional professional semester, in which AE 659 Student Teaching Practicum is taken, along with AE 552: The Art of Teaching.

## Faculty – Art Education

**Catherine Abrams**

*Associate Professor*

B.Sc., American College of Greece

MA, PhD, New York University

**Paul Adorno**

*Adjunct Assistant Professor*

BA, Georgetown University

MS in Ed, University of Pennsylvania

**Vivian Ford**

*Adjunct Assistant Professor*

BS, MS, Cheyney State College

PhD, Pennsylvania State University

**Diane Foxman**

*Lecturer*

BA, Antioch College

MA Art Ed, Goddard College

**Arlene Gostin**

*Associate Professor*

BA, University of Delaware

MA, Philadelphia College of Art

**Cheryl Henry-Creely**

*Adjunct Lecturer*

BA, Drew University

MFA, Washington State University

**Janis Norman**

*Associate Professor*

BAE, University of Kansas

MA, University of Missouri

PhD, University of Kansas

**Susan Rodriguez**

*Adjunct Professor*

BFA, MEd, Tyler School of Art, Temple University

**Barbara Suplee**

*Senior Lecturer*

BFA, West Chester University

MEd, Tyler School of Art, Temple University

PhD, Pennsylvania State University

## Recommended Schedule of Courses for Pre-Certification in Art Education

### Freshman

Standard Foundation and Humanities Program

\*HU 151 Language of Art History 3.0

### Sophomore

First Semester or Second Semester

AE 200 Presentation Skills 1.0

AE 201 Intro. to Visual Arts Education 2.0

\*HU 162 Individual and Society 3.0

\*HU 270 Introduction to Aesthetics 3.0

\*HU 181 Child and Adolescent Psych. 3.0

\*HU 357 Modern Art (preferred choice) 3.0

or

\*HU 348 American Art 3.0

or

\*HU 448 American Art After 1945 3.0

### Junior

First Semester or Second Semester

AE 559 Saturday Practicum 3.0

\*HU 363 Modern Culture 3.0

or

\*HU 462 American Social Values 3.0

\*HU 374 Personality and Creativity 3.0

or

\*HU 388 Perception 3.0

or

\*HU 480 Psychology of Creativity 3.0

### Senior

First Semester

AE 547 Program Design/Methods in Elementary School 3.0

AE 548 Program Design/Methods in Middle/Secondary School 3.0

### 9th/Professional Semester of BFA Program

AE 552 The Art of Teaching 3.0

AE 659 Student Teaching Practicum 9.0

### Required Studio Electives

Pre-Certification students should complete at least three credits in a two-dimensional media if their major is in a three-dimensional area, and vice versa. Other studio work must include at least one course each in photography and computer graphics.

### Recommended Electives in Art Education

AE 531 Multicultural Learning 3.0

AE 532 Design for Interdisciplinary Learning 3.0

\* Balance of required Humanities.

\*\* Photography and Computer competency is required for certification with a minimum requirement of one course in each area.

## The Professional Semester

The Pre-Certification Concentration, when coupled with the Professional Semester, is accredited by the Pennsylvania Department of Education as an approved program to prepare students to receive the Instructional I Certificate to teach Art K-12. Since June, 1987, all applicants for certification in Pennsylvania must also pass the Core Battery and Art Education Specialty Test of the PRAXIS Series, Professional Assessments for Beginning Teachers, of the National Teachers Exam, to qualify for the certificate.

The Professional Semester is an intensive experience built around a twelve-week student teaching practicum, in which the student devotes six weeks to teaching at the elementary school level and six weeks to teaching at the middle or secondary school level under the guidance and supervision of highly qualified master teachers and Art Education Department faculty.

Supplementary courses and activities complete the preparation of the future teacher to enter the profession. The professional semester is available to students only after major requirements have been met, and normally after graduating with a bachelor's degree.

Professional Semester or 9th Semester of BFA Program

AE 552 The Art of Teaching 1.5

AE 659 Student Teaching Practicum 9.0

### Academic Regulations

Students working toward certification are required to maintain a 3.0 cumulative average in certification coursework. Admission to the Student Teaching Practicum is by permission of the department based on satisfactory completion of all prerequisites and on evidence of promise as a teacher shown in prior coursework. A grade of B or better in the Student Teaching Practicum is required for recommendation for certification.

## Art Therapy

### Sherry Lyons

Director  
215-875-4879

Art Therapy is a new discipline within the human services professions that offers an opportunity to explore personal problems and potentials through verbal and non-verbal expression. Physical, emotional, and learning skills may be developed through therapeutic art experiences. Therapy through art recognizes art processes, forms, content, and associations as reflections of an individual's development, personality, and conflicts.

An undergraduate art college is the ideal place to begin the study of Art Therapy. At The University of the Arts the student is equipped with practical experience in art while acquiring a background in psychology, behavioral science and art therapy.

While majoring in one of the studio departments of the college, the student is introduced to Art Therapy on the undergraduate level.

Students who wish to enroll in the Art Therapy program register for Art Therapy courses as studio electives. Students complete all requirements in their chosen major department. At graduation, Art Therapy Concentration students will receive a certificate of completion in Art Therapy.

Interested students should request an interview with the Art Therapy Director.

### Faculty – Art Therapy

Karen Clark-Schock  
*Senior Lecturer*  
BA, Rosemont College  
MCAT, Hahnemann Medical College

Ronald Hays  
*Senior Lecturer*  
MS, Hahnemann Medical College

Sherry Lyons  
*Adjunct Professor*  
BA, University of Pennsylvania  
MS, Hahnemann Medical College  
PhD, Walden University

### Art Therapy Credit Requirements

<b>Sophomore/Introductory</b>		<b>Credits</b>
HU 181A Child and Adolescent Psychology		3.0
HU 181B Adult Psychology		3.0
HU 162 Individual and Society		3.0
<b>Junior</b>		
HU 384 Abnormal Psychology		3.0
AT 300 Intro. to Art Therapy		3.0
AT 301 Social and Group Process		3.0
AT 302 Theories & Tech. Art Therapy		3.0
<b>Senior</b>		
AT 303 Clinical Aspects of Art Therapy		3.0
AT 401 Senior Practicum		3.0
HU 483 Theories of Personality		3.0
		<b>30.0</b>

# Graduate Programs

## Master of Fine Arts in Book Arts/Printmaking

**Mary Phelan**

Director  
215-875-1119 or 875-1068

The Master of Fine Arts Degree in Book Arts/Printmaking is built upon the University's thirty-five year tradition of involvement with the book and printed image. Open to all qualified students with an undergraduate degree in Humanities, Design, Photography, Printmaking or Fine Arts, the program emphasizes the artist's demands upon the book as an art form. The course of study, based upon each student's interest and level of experience, allows for the advancement of conceptual abilities while developing technical proficiencies in both traditional and state-of-the-art processes. Investigation of related fields of study in studio arts and humanities encourages an approach that is experimental, interdisciplinary and reflective of a broad range of personal and professional involvement.

The sixty-credit, two-year program is offered within the Printmaking Department and draws upon the expertise of a faculty of professional artists and a full complement of technical facilities. Visiting artists, field trips, and guest lecturers supplement the studio experience. Access to Philadelphia's rich heritage of public and private collections furnishes a unique opportunity to study rare and contemporary manuscripts, prints and books. Internships in professional book and print-related organizations and libraries are available for qualified students.

### Specialized Facilities

In addition to studios for stone and plate lithography, intaglio and relief printing, water-based screenprinting, and non-silver photography, the Printmaking Department contains a bookbinding room with stationary vertical and portable book presses, a tabletop and floor board shear, and a guillotine paper cutter. The letterpress studio is equipped with 4 Vandercook proof presses, a photopolymer platemaking system, and over 100 fonts of foundry type and monotype in varied style and size. The offset lithography pressroom holds an ATF-Davidson offset press and an ATF-Davidson Super Chief two-color press for hands-on experience.

The program also utilizes the Typography Lab, adjacent to the Printmaking facilities, which houses a darkroom facility equipped with enlargers, one horizontal and three vertical copy cameras, and a Linotype L100 Macintosh computer typesetting system that is integrated with the University's Macintosh and Amiga Labs.

Another important resource is the Borowsky Center for Publication Arts, equipped with a Heidelberg KORS offset press and a full darkroom for experimental and production printing. Separate graduate studio space for Book Arts students provides work stations, light tables, portable book presses, and a paper cutter.

The core program of letterpress, offset lithography and bookbinding courses is augmented by investigations into related fields of study in studio-arts and humanities. An approach that is experimental, interdisciplinary, and reflective of a broad range of personal and professional involvement is encouraged. A qualifying review at the conclusion of the first year's coursework is required to continue in the program. The second year extends concentration in coursework towards the MFA Thesis Exhibition under the supervision of a selected MFA Advisory Committee.

### MFA in Book Arts/Printmaking Credit Requirements

Year One	Fall	Spring
PR600 A/B — Book Arts Colloquium	1.5	1.5
PR610 A/B01 Book Arts Studio	3.0	3.0
PR610 A/B02 Book Arts Studio	4.5	3.0
PR623 A/B Bookbinding	1.5	1.5
PR626 Offset Lithography	1.5	—
GR692 — Univ. Seminar: Art & Society	—	3.0
<i>Humanities or Studio Electives</i>	3.0	3.0
	<b>15</b>	<b>15</b>
Year Two	Fall	Spring
PR700 A/B — Book Arts Colloquium	1.5	1.5
PR710 A/B01 — MFA Thesis Studio	3.0	3.0
PR710 A/B02 — MFA Thesis Studio	3.0	3.0
PR723 A/B Bookbinding	1.5	1.5
GR691 University Seminar: Structure and Metaphor	3.0	—
GR791 — University Seminar: Criticism	—	3.0
<i>Humanities or Studio Electives</i>	3.0	3.0
	<b>15</b>	<b>15</b>
<b>Total Credits</b>	<b>60</b>	

For a description of each course, please refer to pages 84 through 86 under "Printmaking."

### Faculty — MFA in Book Arts/Printmaking

**Frank Galuszka**

*Professor*

BFA, MFA, Tyler School of Art, Temple University

**James Green**

*Senior Lecturer*

BFA, Oberlin College

MPH, Yale University

MLS, Columbia University

**Gerald Greenfield**

*Associate Professor*

BA, Pacific University

MFA, Rhode Island School of Design

**Lois M. Johnson**

*Chair Fine Arts*

*Coordinator of Printmaking Department*

*Professor*

BSEd, University of North Dakota

MFA, University of Wisconsin-Madison

**Peter Kruty**

*Senior Lecturer*

BA, University of Chicago

MLS, MA, University of Alabama

Peter Kruty Editions

**Nathan Knobler**

*Professor*

BFA, Syracuse University

MFA, Florida State University

**Hedi Kyle**

*Adjunct Associate Professor*

Diploma, Werk Kunst Schule, Germany

**Mary Phelan**

*Director, Book Arts/Printmaking*

*Associate Professor*

BS, College of Saint Rose

MA, University of Wisconsin-Madison

**Patricia M. Smith**

*Assistant Professor*

BA, Immaculata College

MA Ed, Philadelphia College of Art

Yoshida Hanga Academy, Tokyo

**Susan T. Viguers**

*Associate Professor*

BA, Bryn Mawr College

MA, University of North Carolina at Chapel Hill

PhD, Bryn Mawr College



# Master of Industrial Design

**Charles Burnette, PhD**

Director

215-875-1040

The Master of Industrial Design, a unique degree, emphasizes learning through experience on research and development projects that support the growth of knowledge, computational tools and individual expertise in areas of importance to the future of industrial design, design education and design research. Advanced computer modeling and simulation systems, design information, support and management systems, and the application of human factors to guide and assess design are emphasized.

Instruction is tailored to the career objectives of individual candidates with admission dictated by the program's ability to provide an effective learning experience related to those objectives, and by constraints on available funding for research fellowships, sponsored projects and technical assistantships.

The program seeks highly qualified candidates with professional design, engineering or scientific backgrounds, and at least one year of professional experience, who seek to acquire advanced computing and research skills related to design, or to undertake specific research and development projects for themselves or their companies. Candidates are expected to be qualified to undertake tutored independent study, to have a career interest in a specialty or subject area within the scope of the program, and to articulate their educational objectives as a condition of admission. Six to eight candidates will be admitted every second year.

## Design Information

Areas of study and research include knowledge, systems and services that address the information needs of industrial designers; the structure and use of technical and human factors information, databases, user interfaces, search strategies, content analysis, expert systems, on-line information services, and international data networks. The student will develop marketable skills in design research and the use of Dialog, the Internet and other information and communication systems.

## Design Methods

Areas of study and research include knowledge, techniques and tools that support the cognitive and pragmatic aspects of designing; creative problem solving, critical and exploratory thinking, relational systems, cognitive processes, design methods, decision support systems, group dynamics, design documentation, and knowledge acquisition systems. The student will develop practical expertise in the processes by which design decisions are made and managed.

## Design Presentation

Areas of study and research include knowledge, techniques and tools that support the tasks of representing and communicating designs; design languages, design communications, computer graphics, iconic modeling, three dimensional modeling, and photorealistic rendering. The student will develop marketable expertise in the use of Alias software, Silicon Graphics computers, and other advanced digital media.

## Design Simulation

Areas of study and research include knowledge and tools through which to model the functional aspects of design, processes of manufacture, human activity and environmental change, functional analysis, process representation, computer animation, videography, interactive programming, virtual reality systems, kinetic tracking and monitoring systems, and human figure modeling. Marketable expertise will be acquired in the use of Alias Animation software, Silicon Graphics computers, tracking sensors, Jack® software and other advanced systems to model, represent and communicate kinetic activity in products, environments and people.

## Design Assessment

Areas of study and research include knowledge of human factors and computer-based tools for evaluating the effect of designs on their users; human perception, cognition and behavior, ergonomics, anthropometrics, life style analysis, user needs analysis, scientific method, instrumentation and testing, the analysis of human performance, and anthropometric modeling. Marketable expertise will be acquired in human factors research using the facilities of the ID Human Factors Laboratory, virtual reality and human figure software.

Candidates will be expected to have some preparation, aptitude, and a career interest in the subject area of their study and are obligated to participate in research projects and educational development in the area of their specialty.

Industries are encouraged to propose and sponsor projects and to support employees or other degree candidates in research or development programs of mutual and privileged interest. Companies may benefit by enhancing the skills, knowledge and experience of sponsored employees, by exploring the suitability for employment of candidates with advanced skills, by exploring computer applications or systems before investment, and by developing products or applications in the nurturing environment of a creative University. Students are expected to benefit from the resources, expertise and support provided through industry sponsorship. Some portions of the two year program may be undertaken off-campus with appropriate academic supervision.

Individual programs of study are developed in consultation with the Program Director. A tutorial Stipend allocated to each individual supports special tutors, courses, references, conference attendance, or travel for research purposes, subject to approval of the Director. The Masters Thesis requires the research, planning, design and development of an advanced program, product or technique.

#### *MID Credit Requirements*

<b>Year One</b>	<b>Fall</b>	<b>Spring</b>
ID610/611 Project Tutorial	6	6
ID600 ID Graduate Seminar	3	—
GR692 University Seminar: Art and Society	—	3
ID625 Advanced Computing Applications	3	—
ID627 Human Factors Research	—	3
<i>Electives</i>	3	3
	<b>15</b>	<b>15</b>

<b>Year Two</b>	<b>Fall</b>	<b>Spring</b>
ID710/711 Advanced Project Tutorial	6	6
ID740 Masters Thesis Research	3	—
ID741 Masters Thesis Project	—	6
GR691 University Seminar: Structure and Metaphor	3	—
ID700 ID Graduate Seminar	—	3
<i>Elective</i>	3	—
	<b>15</b>	<b>15</b>

<b>Total Credits</b>	<b>60</b>
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#### **Specialized Facilities**

Graduate design studios are equipped with Macintosh Centris computers and adjoin an advanced computing lab equipped with Silicon Graphics Indigos and Macintosh AV and multimedia computers. All systems are networked and supported by a workgroup server, die sublimation and laser printers and direct Fax Modem connections to Internet and other networked services. The suite includes an experimental human factors laboratory featuring product design and assessment in a virtual reality environment. Available software includes Alias and Jack® human figure software running under Unix, and a wide range of software running under Apple's System 7. The program is also supported by extensive departmental metal, wood, and plastics shops on the same floor.

#### **Faculty – Master of Industrial Design**

**Charles Burnette**

*Director, MID Program*

*Professor*

BArch, MArch, PhD, University of Pennsylvania

**Mark Scott**

*Systems Developer*

BS, Duke University

**William Schaaf**

*Visiting Assistant Professor*

MID, The University of the Arts

BA, North Carolina State University

**Daniel Formosa**

*Guest Lecturer*

MA, New York University

*Special tutors as needed*

# Master of Fine Arts in Museum Exhibition Planning and Design

**Jane Bedno**  
Director  
215-875-1110

Recognized formally as a part of the museum profession by the American Association of Museums since 1981, the field of exhibition planning and design has become a demanding, fast-growing profession as museums respond to the demand for exhibitions addressed to public needs and interests. With the cooperation of a group of major regional museums, following the guidelines established by N.A.M.E. (National Association for Museum Exhibition), The University of the Arts offers a two-year, 60-credit Master of Fine Arts degree which prepares students for professional careers in the planning and design of exhibits for museums and interpretive centers, focusing on methods of presentation for collections and information, and exploring the full range of exhibition communication and methodology.

Representatives of cooperating museums and the resident staff offer a curriculum that addresses the conceptualization, research, organization, design, and production of museum exhibits and presentations, utilizing a variety of techniques and media. It also explores exhibit programming, evaluation and management methods applicable in a wide range of museum situations. Visiting experts teach many aspects of museum presentation, education and management, and students make privileged visits to design departments, production shops, galleries, exhibits and programs in numerous varied museums in Philadelphia, the Mid-Atlantic Region, Washington, and New York.

Students undertake a thesis project and a supervised museum internship related to their career interests during the second year of the program. To preserve the intimate contact with museum professionals and to guarantee participants studio facilities, the program is limited to nine entrants per year.

Most candidates for this program will have previously completed a baccalaureate degree in industrial, graphic, interior, or architectural design and demonstrate an acceptable level of professional accomplishment through a portfolio or another appropriate means. Alternatively, they may seek admission with a baccalaureate in a discipline related to a particular career direction, and take courses to develop the necessary background in design. Students from non-design, non-art backgrounds, are also encouraged to apply.

The first year provides a basic understanding of the exhibition process, with the first semester focused on conceptual development, planning, systems, and intellectual analysis of problems, and the second on the practical implementation of concepts and on understanding materials and methods of exhibition design and production. The second year is dedicated to practice of skills learned during the first year, and practical exposure to actual exhibition development practice in museums and museum consultancies. All activities during the final semester are focused on thesis development and completion.

## MFA in Museum Exhibition Planning and Design Credit Requirements

### Year One

ME500/501	The Museum Course/History of Museum
ME610A/B	Museum Exhibition Design Studio
ME620	Environmental Graphics
ME623	Exhibition Materials and Technology
GR692	University Seminar: Art and Society
<i>Elective</i>	

### Year Two

ME759	Museum Internship*
ME710	Museum Exhibition Design Studio
ME508	The Museum Audience
ME622	Media for Museum Communication
ME749A/B	Thesis Development
GR691	University Seminar: Structure and Metaphor
GR791	University Seminar: Criticism
<i>Elective</i>	

Fall	Spring
3	3
6	6
—	3
3	—
—	3
3	—
<b>15</b>	<b>15</b>

Summer	Fall	Spring
3	—	—
—	6	—
—	3	—
—	—	3
—	3	3
—	3	—
—	—	3
—	—	3
<b>3</b>	<b>15</b>	<b>12</b>
<b>Total Credits</b>		<b>60</b>

\* Students with at least six months direct exhibition-related experience in a museum, equivalent institution, or a museum consultancy may substitute one three-hour elective for the internship requirement.



### **Specialized Facilities**

The Graduate studios in Museum Exhibition Planning and Design feature direct student access to wood and plastics shops, paint booths, photography studios, and a computer-aided design center. The Computer-Aided Design/Computer-Aided Manufacturing (CAD/CAM) facility and the Electronic Media (Macintosh PageMaker and Imaging Programs) facility are completely equipped computer centers dedicated to drafting, rendering, modelmaking, desktop publishing, computer-aided graphic design and illustration.

### **Faculty – MFA in Museum Exhibition Planning and Design**

**Ed Bedno**

*Adjunct Professor*

BFA, Art Institute of Chicago

MS/GD, Institute of Design, Illinois Institute of Technology

**Jane Bedno**

*Director, Museum Exhibition Planning and Design*

*Associate Professor*

BA, Roosevelt University

JD, College of William and Mary

**Elizabeth Bogle**

*Adjunct Associate Professor*

BS, Philadelphia College of Art

**Minda Borun**

*Adjunct Associate Professor*

BA, Barnard College

**Arthur Friedman**

*Adjunct Associate Professor*

BFA, Philadelphia College of Art

**Frank Galuszka**

*Professor*

BFA, MFA, Tyler School of Art, Temple University

**Gerald Greenfield**

*Associate Professor*

BA, Pacific University

MFA, Rhode Island School of Design

**Nathan Knobler**

*Professor*

BFA, Syracuse University

MFA, Florida State University

**Tom Porret**

*Professor*

BS, University of Wisconsin

MS, Institute of Design, Illinois Institute of Technology

**David Wolfe**

*Senior Lecturer*

BS, Philadelphia College of Art and Design

# Master of Arts in Art Education

## Janis T. Norman, PhD

Director  
215-875-4881 or 875-4882

The Master of Arts in Art Education program at The University of the Arts is designed to develop the studio, intellectual, and professional education background of art educators, enabling them to meet advanced professional goals. Coordinating professional education courses with work in humanities, graduate research and a concentration in studio, the MA in Art Education Program offers custom-designed programs of study to meet individual needs. A series of graduate education seminars addresses historical and contemporary issues in art theory, criticism, and education. Drawing on the wide range of studio departments, nearly half of the program is reserved for work in one or more studio area,

depending upon the student's particular background and career needs. The independent thesis or graduate project, which is normally completed in two semesters, may take the form of either an academic research paper or a teaching tool in an appropriate format.

Designed for established or new teachers, the degree may satisfy credit accrual requirements for Permanent Certification or lead to other career advancement. Graduates have also found the program relevant to positions in museum education, college (especially junior college) teaching, arts administration, educational media, and other related fields. Applicants must hold a Bachelor's degree or equivalent with no less than 40 credits in studio work with a "B" or better cumulative average. A teaching certificate is not required. Students not holding degrees in the visual arts can expect to complete 18 credits of foundation studies and/or up to 40 credits of studio work, depending upon faculty review of their portfolio.

## Faculty — MA in Art Education

Catherine Abrams  
*Associate Professor*  
B.Sc., American College of Greece  
MA, PhD, New York University

Frank Galuszka  
*Professor*  
BFA, MFA, Tyler School of Art, Temple University

Arlene Gostin  
*Associate Professor*  
BA, University of Delaware  
MA, Philadelphia College of Art

Gerald Greenfield  
*Associate Professor*  
BA, Pacific University  
MFA, Rhode Island School of Design

Nathan Knobler  
*Professor*  
BFA, Syracuse University  
MFA, Florida State University

Janis T. Norman  
*Chairperson, Art Education*  
*Associate Professor*  
BAE, University of Kansas  
MA, University of Missouri, Kansas City  
PhD, University of Kansas

Susan Rodriguez  
*Adjunct Assistant Professor*  
BFA, MEd, Tyler School of Art

Barbara Suplee  
*Coordinator Saturday Lab School*  
*Senior Lecturer*  
BFA, West Chester University  
MEd., Temple University

Full-time students may complete the MA program in one academic year plus a summer. Part-time students may take coursework over as many as five years. Depending on the needs of the individual student, professional education courses and selected studio and humanities courses may be taken in the evenings and summer. Certification may also be earned by combining the MA in Art Education with a non-degree certification option. A museum concentration may also be combined with this degree. The following schedule illustrates the 36 credit program as completed in one calendar year:

## MA in Art Education Credit Requirements

### Scheduling option for full time enrollment:

AE606	Research in Education
GR691	University Seminar: Structure and Metaphor
AE610	Graduate Studio Seminar
AE602	History of Ideas in Art and Museum Education
AE649*	Graduate Project/Thesis
GR692	University Seminar: Art and Society
<i>Studio Concentration</i>	
<i>Humanities Elective</i>	

Summer	Fall	Spring
—	3	—
—	3	—
—	3	—
—	—	3
—	—	6
—	—	3
3	7.5	1.5
3	—	—
<b>6</b>	<b>16.5</b>	<b>13.5</b>
<hr/>		
<b>Total Credits</b>	<b>36</b>	

\*AE649, Graduate Project/Thesis may be taken as a 6 credit block or in two 3 credit blocks.

# Master of Arts in Museum Education

**Janis T. Norman, PhD**

Director

215-875-4881 or 875-4882

The Master of Arts in Museum Education is a concentrated program focused on the development and implementation of appropriate pedagogical practices and critical/interpretive skills for communicating to the public about culture and the arts. Coursework comprises three distinct areas: a broad art and education core addressing theory and methods, a concentration in museum studies and practices, and a professional core including research and an internship with a cooperating museum. Applicants should have had a core of at least 40 credits in the arts, humanities, and/or communications, with a minimum of 18 credits in art history (or 12 credits in art history and 6 credits in anthropology or communications). This degree is an appropriate option for those with a strong commitment to teaching in a museum, as well as for teachers who wish a concentration in museum education so they may utilize museum resources more effectively within the classroom.

Museums and galleries worldwide are becoming more dependent upon their audiences for support. Consequently, the role of museums is changing to meet audience demands, including expectations for more relevant and accessible

public educational programming to promote cultural knowledge and interests. This growing trend has created a greater demand for well-trained professionals with special knowledge and expertise in planning and implementing museum programs. Additionally, current educational theory and methodology embraces the inclusion of art history, criticism, and aesthetics as critical components of the arts education curriculum, all areas heavily dependent upon museums for exemplary resources and reference. The MA in Museum Education focuses on a wide variety of museums and institutions with similar missions and operations and prepares educators to function within the changing context of contemporary schools, museums and related institutions. The MA in Museum Education may be completed in two semesters and a summer.

## Museum Studies Core

The Museum Studies core may be taken separately or in conjunction with another Master's Program at The University of the Arts. The core includes courses from the museum studies core and may also include the Graduate Museum Project and Internship, with special approval. This concentration may be combined with the Master of Arts in Teaching in the Visual Arts or the Master of Arts in Art Education. This option may be completed in three semesters and a summer, depending upon fulfillment of the prerequisites and scheduling considerations.

## Faculty – MA in Museum Education

**Catherine Abrams**

*Associate Professor*

B.Sc., American College of Greece  
MA, PhD, New York University

**Paul Adorno**

*Adjunct Assistant Professor*

AB, Georgetown University  
MSC, University of Pennsylvania

**Ed Bedno**

*Adjunct Professor*

BFA, Art Institute of Chicago  
MS/BD, Institute of Design, Illinois Institute of Technology

**Jane Bedno**

*Associate Professor*

BA, Roosevelt University  
JD, College of William and Mary

**Minda Borun**

*Adjunct Associate Professor*

BA, Barnard College

**Frank Galuszka**

*Professor*

BFA, MFA, Tyler School of Art, Temple University

**Gerald Greenfield**

*Associate Professor*

BA, Pacific University  
MFA, Rhode Island School of Design

**Nathan Knobler**

*Professor*

BFA, Syracuse University  
MFA, Florida State University

**Janis T. Norman**

*Chairperson, Art Education*

*Director of Art Education Graduate Programs,*

*Associate Professor*

BAE, University of Kansas  
MA, University of Missouri Kansas City  
PhD, University of Kansas

**Portia Hamilton Sperr**

*Adjunct Associate Professor*

*Lead Faculty, Museum Education*

Diploma in Pedagogy, Assoc. Montessori International  
BA, Barnard College

**Barbara Suplee**

*Coordinator Saturday Lab School*

*Senior Lecturer*

BFA, West Chester University  
MEd., Temple University

## MA in Museum Education Credit Requirements

### Education Core

AE606	Research in Education	3	—	—
GR691	University Seminar: Structure and Metaphor	3	—	—
AE550	Creative and Cognitive Development	3	—	—
GR692	University Seminar: Art and Society	—	3	—

### Museum Studies Core

AE510	Museum Education Practicum	3	—	—
ME508	The Museum Audience and Evaluative Techniques	3	—	—
ME501	History of the Museum	—	3	—
AE530	Interactive Media	—	3	—
AE615	Education Programming	—	3	—

### Professional Core

AE648	Graduate Museum Project	—	3	—
AE658	Museum Internship	—	—	6

	Fall	Spring	Summer Fall
<b>15</b>	<b>15</b>	<b>6</b>	
<b>Total Credits</b>		<b>36</b>	

Note: Additional elective courses may be taken in either semester with courses in Interactive Media, Multicultural Learning, Design for Interdisciplinary Learning and/or History of Ideas in Art and Museum Education.

# Master of Arts in Teaching in Visual Arts

**Janis T. Norman, PhD**

Director

215-875-4881 or 875-4882

The Master of Arts in Teaching in Visual Arts is a professional degree program incorporating preparation for the Pennsylvania Instructional I Certificate to teach Art K-12, including a student teaching practicum. Additional coursework includes the history, theory, and practice of art education. Depending on the completeness of the student's background, the MAT Program provides a flexible mix of professional education, advanced studio, and humanities study in a 36-credit program which may be completed in a summer and two regular semesters or in three full semesters.

Although the program normally leads to certification upon receiving the degree, all candidates must, in addition, successfully complete the National Teachers Exam, PRAXIS Series with satisfactory scores to qualify for State certification. This unique degree program allows a student to obtain his/her certification requirements for teaching while also earning a master's degree recognized by potential employing school districts and educational institutions. In many cases this enables the MAT recipient to qualify for a higher salary and often preferred placement.

Applicants to the MAT Program should possess a BFA or BA degree in studio art with a minimum of forty (40) studio credits with a "B" or better cumulative average. They also must have satisfactorily completed the coursework and/or acquired competencies in fields relating to teacher certification described below. If any deficiencies exist, up to 12 co-requisite credits may be completed concurrently with the degree and applied to elective requirements.

## Co-requisites:

3 upper division credits in a 3-D studio area, if a 2-D studio major for bachelor degree  
3 upper division credits in a 2-D studio area, if a 3-D studio major for bachelor degree  
Introduction to computers, preferably including graphic applications (required competency),

minimum requirement of one course

Basic Photography (required competency), minimum requirement of one course

Art History, 12 credits, including at least one course in 20th Century Art

Introduction to Psychology or Child and Adolescent Psychology

Sociology or Cultural Anthropology (may be satisfied by GR691B)

Aesthetics (may be satisfied by GR691A)

Art Criticism (may be satisfied by GR691A)

Speech or Acting (recommended)

## Electives which may be required to meet aesthetics and criticism competencies

GR691	University Seminar: Structure and Metaphor	3 credits, Fall
GR692	University Seminar: Art and Society	3 credits, Spring

## Electives of particular interest.

AE532	Design for Interdisciplinary Learning	3 credits, Spring
AE531	Multicultural Learning Through the Ages	3 credits, Spring or Summer

## MA in Teaching in Visual Arts Credit Requirements

### Recommended scheduling option:

AE550	Creative and Cognitive Development
AE547	Program Design and Methods: Elementary
AE548	Program Design and Methods: Middle and Secondary
AE559	Saturday Practicum
AE606	Research in Education
AE552	The Art of Teaching
AE602	History of Ideas in Art and Museum Education
AE659	Student Teaching Practicum

### Studio, Education, or Humanities Electives

(University Seminar GR691 and GR692 may be required)

Summer	Fall	Spring
3 or 3	3 or 3	3
— or 3	3 or 3	3
—	3 or 3	3
—	3	—
—	3 or 3	3
—	—	3
—	9 or 9	9
—	6 or 6	6
<b>Total Credits</b>		<b>36</b>

Note: Courses to satisfy requirements for the MAT are offered at varying times allowing graduate students' programs to be customized to their needs.



## **Faculty – MA in Teaching in Visual Arts**

Catherine Abrams  
*Associate Professor*  
B.Sc., American College of Greece  
MA, PhD, New York University

Paul Adorno  
*Adjunct Assistant Professor*  
AB, Georgetown University  
MSC, University of Pennsylvania

Diane Foxman  
*Adjunct Senior Lecturer*  
BA, Antioch University  
Diploma Program, Philadelphia College of Art  
MA, Art Education, Goddard University

Frank Galuszka  
*Professor*  
BFA, MFA, Tyler School of Art, Temple University

Arlene Gostin  
*Associate Professor*  
BA, University of Delaware  
MA, Philadelphia College of Art

Gerald Greenfield  
*Associate Professor*  
BA, Pacific University  
MFA, Rhode Island School of Design

Cheryl Henry-Creely  
*Adjunct Senior Lecturer*  
BA, Drew University  
Teacher Certification, Glassboro State College  
MFA, Washington State University

Nathan Knobler  
*Professor*  
BFA, Syracuse University  
MFA, Florida State University

Catherine Moschou-Abrams  
*Associate Professor*  
BSc, American College of Greece  
MA, Studio and Environmental Art,  
New York University  
PhD, Art Education, New York University

Janis T. Norman  
*Chairperson, Art Education*  
*Associate Professor*  
BAE, University of Kansas  
MA, University of Missouri Kansas City  
PhD, University of Kansas

Susan Rodriguez  
*Adjunct Assistant Professor*  
BFA, MEd, Tyler School of Art

Barbara Suplee  
*Coordinator Saturday Lab School*  
*Senior Lecturer*  
BFA, West Chester University  
MEd., Temple University

## **Extended Degree Options**

### **Master of Arts in Art Education**

#### *With Teacher Certification*

Those who seek to become certified to teach art and are qualified to enter the MAT program directly, but prefer the graduate studio concentration and academic research orientation of the MA program, may augment the MA program with the required certification coursework, thus becoming eligible for certification as early as the completion of the second semester of full-time study. This option normally requires a minimum of 57 credits, and leads to the single degree.

### **Master of Arts in Teaching in Visual Arts**

#### *Augmented Program*

For those who seek to become certified to teach art but do not yet have a sufficient background to prepare for certification within the normal three semester framework of the MAT program, the 36-credit degree may be augmented by coursework in the areas needed. The principal difference between the augmented MAT degree and the MA with teacher certification program is that the latter involves completion of a graduate research project in addition to the student teaching experience.

### **Teacher Certification Program**

#### *Post-Baccalaureate Non-Degree Program*

In addition to the MA and MAT programs, the Education Department offers a 24-credit post-baccalaureate program leading to the Pennsylvania Instructional I Certificate (Art K-12). Students may pursue the certificate concurrently with the MA program or independently. Students wishing to pursue teacher certification apart from a degree program should schedule an appointment with the Chairman of the Art Education Department. In order to be admitted, a candidate must hold a BFA or BA in Art, or the equivalent, with a minimum of forty (40) credits in studio and 12 credits in Art History with at least a "B" average.

# Master of Fine Arts in Ceramics, Painting, or Sculpture

## summer program

**Carol Moore**  
Director  
215-875-1100

These studio-based Master of Fine Arts degree programs are intended to broaden and advance the conceptual, critical, historical, and practical knowledge needed to sustain a contemporary studio. The programs have been designed to meet the needs of artists holding BFA or BA degrees who are interested in pursuing an MFA in either Ceramics, Painting or Sculpture within a time frame that accommodates their employment or academic year schedule.

Departing from the more traditional semester format, students complete the major portion of their work during four annual six-week summer residencies of intensive, individually focused studio experience. Interdisciplinary graduate seminars and colloquia address contemporary critical issues and explore learning and teaching methodology in the arts. Students attend an annual on-campus winter review weekend and complete two independent studios per academic year. A final thesis review and exhibition is held during the fifth summer session.

In addition to individual well-equipped studio space, students have access to the University's extensive arts facilities that include: the Greenfield Library, whose visual arts collection ranks among the largest of the nation's visual art schools; state-of-the-art electronic media labs; numerous galleries and performance spaces; and the more than 100 museums and cultural institutions that comprise the extended campus of the City of Philadelphia.

Students will be challenged by the broadly diverse aesthetic and critical opinions of distinguished studio faculty and notable visiting artists and critics who will be invited to the college each summer.

MFA candidates are expected to follow the curriculum as structured in order to complete the program within four years and present a final thesis exhibition during the fifth summer.

Note regarding course numbers: Prefixes (XX) for the major studio courses will reflect the student's area of concentration: Ceramics (CR), Painting (PT), or Sculpture (SC)

### MFA in Ceramics, Painting, or Sculpture Credit Requirements

Summer I, II, III, IV	Credits
XX 610, 611, 710, 711 Major Studio in: Ceramics, Painting, or Sculpture	4.5
FA 610, 611, 710, 711 Studio Topics	1.5
GR 691 University Seminar I: Structure and Metaphor *	3
Colloquium: Learning and Teaching in the Arts	1
<b>Each Summer</b>	<b>10 x 4</b>
<b>Total</b>	<b>40</b>

\* Seminar II, Art and Design in Society, and Seminar III, Criticism, are offered during Summer II and III semesters respectively. During Summer IV, a 3 credit studio elective is required.

### Fall I, II, III

FA 691, 693, 791 Independent Studio I, II, III in:  
Ceramics, Painting, or Sculpture  
*Winter Critique*

<b>Each Fall</b>	<b>2 x 3</b>
<b>Total</b>	<b>6</b>

### Spring I, II, III

FA 692, 694, 792 Independent Studio I, II, III in:  
Ceramics, Painting, or Sculpture  
*Summer Critique*

<b>Each Spring</b>	<b>2 x 3</b>
<b>Total</b>	<b>6</b>

### Fall IV

FA 793 Thesis Preparation in Major 2

### Spring IV

FA 794 Thesis Preparation in Major 2

### Summer V

FA 795 Thesis Exhibition:  
Ceramics, Painting, or Sculpture 4

**Total Credits 60**

Refer to page 88 for course descriptions.

### Faculty – MFA in Ceramics, Painting, Sculpture

**Catherine Abrams**  
*University Seminar*  
BSc, American College of Greece  
MA, PhD, New York University

**Deborah Curtiss**  
*University Seminar*  
BFA, Yale University School of Art  
MA, The University of the Arts

**AP. Gorny**  
*Studio Topics*  
BFA, The State University of New York at Buffalo  
Institute Del'Arte, Sienna, Italy  
MFA, Yale University School of Art

**Jeanne Jaffe**  
*Major Studio / Ceramics and Sculpture*  
BFA, Tyler School of Fine Arts  
MFA, New York State College of Ceramics at Alfred University

**Eileen Neff**  
*Interdisciplinary Drawing Studio*  
BA, Temple University  
BFA, Philadelphia College of Art and Design  
MFA, Tyler School of Fine Arts,  
Temple University

**Gerald Nichols**  
*Major Studio / Painting and Sculpture*  
Diploma, Cleveland Institute of Art  
MFA, University of Pennsylvania

**Janis Norman**  
*Colloquium: Learning and Teaching in the Arts*  
BAE, University of Kansas  
MA, University of Missouri/Kansas City  
PhD, University of Kansas

**Carol Moore**  
*Director, Summer MFA Program*  
BFA, Tyler School of Art, Temple University  
MFA, Tyler School of Art, Temple University

**Barry Parker**  
*Major Studio / Sculpture*  
BAE, Eastern Michigan University  
MFA, The University of Massachusetts

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# Philadelphia College of Art and Design

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## Course Descriptions

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### Art Education

#### AE 200

##### **Presentation Skills**

1 credit

A component of the Introduction to Visual Arts Education, this course will address effective speech and presentation skills for the teacher, artist, and administrator to groups, classes, or clients.

#### AE 201

##### **Introduction to Visual Arts Education**

3 hours

2 credits

A theoretical and practical introduction to the entire field of art education. A survey of various aspects of teaching in a variety of situations and environments, through field observations and classroom lecture-discussions, including public and private schools K-12, as well as specialized and alternative settings in museum education, early childhood education, special education (for handicapped and gifted children), and adult education.

#### AE 510

##### **Museum Education Practicum**

3 hours

3 credits

This course is designed to develop the practiced insight and skills needed as a professional in a museum environment with all age groups. It provides opportunities for preliminary observations and experience with professional museum educators and directors. The seminar is conducted in conjunction with the museum visits and guest speakers. Through this process students develop dynamic teaching techniques which explore and interpret information, concepts, and cultural values of a museum collection. Hands-on techniques and experiences with curriculum development and methodology prepares students for research and internships.

#### AE 530

##### **Interactive Media for Art and Museum Educators**

3 hours

3 credits

This course acquaints students with existing technology and media available for instruction to art and museum educators. Students learn to design and create interactive multimedia projects, by using Hypercard and other software. On-site field trips are incorporated for first-hand observations.

#### AE 531

##### **Multicultural Learning-Arts**

3 hours

3 credits

The artistic expressions of Africa, Asia, and the Americas, the Near and Middle East, and related societies are examined for their aesthetic and contextual meanings. Cross-cultural contributions to world art history recognized through the study of characteristic styles and techniques, dynastic periods of art and artists, as well as the relationship of art to varied systems of belief.

#### AE 532

##### **Design Interdisciplinary Learning**

6 hours

3 credits

An introduction and curricular model for integrated learning in which design and the visual arts, music, theater, and dance are the central means of integrating all disciplines to provide a more holistic approach to learning. An approach to arts-centered learning through a design based problem-solving "DEPPE" model of defining, exploring, planning, producing, and evaluating to solve problems creatively and address issues in all subjects and at all levels of education.

#### AE 547

##### **Program Design and Methods: Elementary**

3 hours lecture-discussion,

3 hours field work

3 credits

Through review of current literature, lecture-discussion, field observation, and mini-teaching, students explore various educational philosophies and develop and implement effective classroom curricula based on prevailing theories of learning and child development.

Prerequisite: AE 201. May be taken by classroom teachers or artists who wish to have a broader knowledge of methodology and content for teaching elementary art.

#### AE 548

##### **Program Design and Methods: Secondary**

3 hours lecture-discussion,

3 hours field work

3 credits

Continuation of AE 547 with emphasis on the Middle and Secondary School.

Prerequisites: AE 201 and either AE 547 or AE 559.

**AE 550****Creative and Cognitive Development**

3 hours lecture-discussion  
3 credits

This course is designed to develop skills in recognizing the developmental stages of children adolescents and adults according to the theories of Jean Piaget, Lawrence Kohlberg, Viktor Lowenfeld, and Erick Erickson. In addition, the course will explore the learning theories of Jerome Bruner, B.F. Skinner, Howard Gardner, Madeline Hunter, and Bernice McCarthy toward understanding individual difference in creative and cognitive development and learning styles.

**AE 552****The Art of Teaching**

3 hours  
3 credits

Teacher preparation and knowledge of instructional techniques will be addressed including development of presentation and speaking skills, professional image, teachers' rights and responsibilities, and aspects of group process. The course will explore cultural and family factors that influence learning, expectations conveyed by teachers and peer behavior, and techniques of instruction and creativity. A retrospective analysis of each student's individual education experience and his/her perceptions of teaching will be explored through interactive simulation of classroom situations and teaching styles. Prerequisite: AE 201

**AE 559****Saturday Practicum**

3 hours lecture-discussion,  
3 hours field work  
3 credits

Students are involved in various aspects of the Saturday Lab School. They observe classroom instruction, plan and teach lessons, and exhibit student work under the supervision of cooperating master teachers and through the instruction of a professor in the seminar portion of the course. Prerequisite: AE 201

**AE 602****History of Ideas in Art and Museum Education**

3 hours lecture-discussion  
3 credits

Seminar on major issues and trends in the history of Art Education, with an emphasis on child-centered and content-centered theories and the theoretical antecedents of Discipline Based Art Education movement and outcome-based education.

**AE 606****Research in Education: Methods and Trends**

3 hours lecture-discussion  
3 credits

A graduate education seminar on principal approaches to research for art and museum education. The course examines types of research, applications and recent studies for their methodologies and findings.

**AE 610****Graduate Studio Seminar**

3 hours lecture-discussion  
3 credits

A one semester interdisciplinary seminar exclusively for art educators. Topics of broad concern to studio artists will be addressed in response to students' work, assigned readings, and occasional public lectures or other art events in the University and the community.

Corequisite: Student should be currently enrolled in studio work while taking this course.

**AE 615****Educational Programming for Museums and Alternative Sites**

3 hours  
3 credits

This course is designed for museum educators. It prepares them in developing educational programs and plans for diverse types of museums and alternative learning sites. It exposes the students to current issues and trends in museum education such as interdisciplinary and integrated learning, multicultural issues, outcome based education, and DBAE. Methods of interpreting artifacts and collections are studied and used in hands on situations of lesson teaching.

**AE 648****Graduate Museum Project**

3 hours  
3 credits

This course includes a culminating research project concerning museum studies, management, and education. The project is completed in one semester and includes the study of research in the filed, a team project with the Museum Education and Planning program, and an individual project related to the student's main area of interest within the museum profession. This course provides preparatory research for the culminating museum internship.

Pre/corequisites: AE 510, AE 530, ME 500, ME 508.

**AE 649****Graduate Project/Thesis**

6 credits (or 3 credits per semester for two semesters)

Culminating independent project supervised by a faculty advisor. The project or thesis may take either of two distinct forms: a) an academic thesis presenting original research in a significant historical, theoretical, or pedagogical question relating to visual arts education, or b) a studio or curriculum project intended for use as a pedagogical tool.

Prerequisites: AE 602, AE 606, AE 610.

Other conditions: Students must complete the above courses, a University seminar, and be approved by the Chair of Art Education to enroll for the Thesis Project.

**AE 658****Museum Internship**

6 credits

Taken in a cooperating museum, the internship represents full-time employment equivalency under the mentorship of a professional museum educator. It is intended to provide practical on-site experience in which the intern is integrated into the museum staff, assuming professional-level responsibilities and experience. A university professor will also observe, advise, and assess the student during the internship.

Prerequisites: AE 510, AE 548, ME 500, ME 508.

**AE 659****Student Teaching Practicum**

5 full days a week for twelve weeks  
4.5 to 9 credits

An intensive experience built around a twelve-week student teaching practicum, in which the student devotes six weeks to teaching at the elementary school level and six weeks at the middle or secondary-school level under the guidance and supervision of highly qualified master teachers and Art Education Department faculty. Prerequisites: AE 201, AE 547, AE 548, AE 559.



# Art Therapy

## AT 300

### Introduction to Art Therapy

3 hours  
3 credits

Following a brief introduction to the field of art therapy, students visit a variety of institutions and are exposed to a wide range of disorders — intellectual, physical, emotional, and social. The course is developmentally oriented, starting with children, followed by adolescents, adults, and the aged.

## AT 301

### Social and Group Process

3 hours  
3 credits

The focus of this course is on the understanding of how individuals function as members of society, as well as on the basic elements of group dynamics. By helping students deal directly with group behavior, this course enables them to understand better themselves and the interactions of others.

## AT 302

### Theories and Techniques of Art Therapy

3 hours  
3 credits

An introduction to the examination of types of mental and behavioral disorders as it pertains to art therapy is presented, along with the general theory and techniques used with the various populations.

## AT 303

### Clinical Aspects of Art Therapy

3 hours  
3 credits

A weekly class with an art therapist held at the Eastern Pennsylvania Psychiatric Institute of the Medical College of Pennsylvania. This course presents a survey of the field of art therapy in practice through live interviews, films, literature, and discussion.

## AT 401

### Senior Practicum

3 hours  
3 credits

A field-experience placement is arranged to provide an opportunity for the student to become acquainted and to work with a specific special population. This clinical practicum is carefully supervised by the Art Therapy faculty.

# Crafts

## CR 111

### Freshman Ceramics

3 hours  
1.5 credits

Through lecture and demonstrations, students learn basic skills such as handbuilding, throwing, and press molding with an introduction to loading and firing kilns and mixing clay and glazes. While teaching basic skills, problems are given with emphasis on developing each student's potential for personal expression and artistic invention. Freshman students are encouraged to participate in the departmental guest lecture series and field trips.

## CR 121

### Freshman Fibers and Mixed Media

3 hours  
1.5 credits

This course provides foundation students with a hands-on studio experience grounded in fabric processes and materials as a means of personal expression. The student receives an introduction to stamp printing and direct painting on fabric, collage, three-dimensional off-loom structures, as well as tapestry weaving on frame loom. Guidance is offered in the form of demonstration, slide presentations, field trips, informal discussion, and intensive group critiques.

## CR 131

### Freshman Glass

3 hours  
1.5 credits

This course explores glass as an expressive and creative medium. Students work with molten glass in off-hand blowing techniques and with flat glass in stained glass techniques.

## CR 141

### Freshman Jewelry and Metalsmithing

3 hours  
1.5 credits

An introduction to metalwork through several beginning jewelry projects. Students will learn basic fabrication techniques through simple hollow construction; movement is approached through aspects of linkage and chainmaking; forming and fabrication will be covered as well.

## CR 161

### Freshman Furniture and Wood

3 hours  
1.5 credits

The introduction of wood as a material, basic joinery theory, and the ability to manipulate safely with both hand and power tools. Lecture and demonstration of the properties of wood, the proper use of the handsaw and shaping tools, including rasps, chisels, small hand planes, and gouges.

## CR 200 A/B

### Projects I

6 hours

3 credits/semester: fall and spring

This is studio course where students make art dealing with crafts issues and concepts. Individual project consultations are supplemented by lectures, visiting artists, and group critiques. As this course is content-based, students will use any/all crafts studios during in-class work time and open studio hours. (Students have access to crafts studios where they have completed or are currently taking a media-specific course.) Non-crafts majors taking this course may also work in their accustomed media.

## CR 211 A/B

### Introduction to Throwing

6 hours

3 credits

Beginning studio work with clay using the throwing process and related glazing and firing techniques. Problems are given with an emphasis on developing each student's potential for personal expression and artistic invention.

## CR 212 A/B

### Introduction to Handbuilding

6 hours

3 credits

Beginning studio work with clay using the handbuilding processes of slab, coil pinch, and pressing form molds, plus related glazing and firing techniques. Problems are given with an emphasis on developing each student's potential for personal expression and artistic invention.

## CR 221 A

### Introduction to Fibers Mixed Media

6 hours

3 credits

## CR 221 B

### Introduction to Color and the Loom

6 hours

3 credits

## CR 222

### Introduction to Dyeing and Off Loom

6 hours

3 credits

## CR 223 A/B

### Papermaking

3 hours

1.5 credits

## CR 227

### Experimental Costume Design

3 hours

1.5 credits

**CR 231 A**  
**Introduction to Glass Blowing**

6 hours  
3 credits

Through demonstrations, assignments, and tutoring by the instructor, the students are guided toward mastery in off-hand blowing. Blowing of well-balanced functional and nonfunctional forms is emphasized. The aesthetics of contemporary and historical glass are introduced. Demonstrations and tutoring guide the students in exploring the use of color in glass, two and three-dimensional surface treatment, the relationship between volume and skin of forms, blowing into molds, and working in a variety of scales. The aesthetics of contemporary and historical glass are investigated as they relate to the students work.

**CR 231 B**  
**Introduction to Glass Blowing**

6 hours  
3 credits

Continuation of CR 231 A. The off-hand blowing skills are developed in depth through functional or abstract forms according to the student's preference.

Prerequisite: CR 231 A.

**CR 232 A**  
**Fusing and Stained Glass**

3 hours  
1.5 credits

Students work with flat glass in stained glass techniques and simple lamination and fusing problems. An introduction to historical and contemporary stained glass is provided.

**CR 232 B**  
**Fusing and Stained Glass**

3 hours  
1.5 credits

Pate de verre and a variety of flat glass working processes, such as fusing, sand etching, enameling and gluing are explored by the student as vehicles for creative expression and aesthetic growth.

**CR 233 A/B**  
**Introduction to Glass Blowing**

3 hours  
1.5 credits

**CR 241 A/B**  
**Body Adornment**

6 hours  
3 credits

The student is asked to explore notions of jewelry and body adornment as means of personal expression. Projects range from precious jewelry making to adornment that extends into performance. Basic goldsmith skills are taught as essential, while three-dimensional sketching and experimentation in mixed media is encouraged. Successful integration of design, material, and process is the goal. Projects are designed to provide students with broad exposure to the many possibilities inherent in jewelry and ornament as related to the human form.

**CR 242**  
**Introduction to Metalsmithing**

6 hours  
3 credits

Metal is an extremely versatile material; though hard and durable, it is quite malleable and easily worked. This course covers direct working of metal. Sheet, wire, bar, and rod are given form by hammering, seaming, bending, etc. The majority of work is done in bronze, brass, and copper, though steel, stainless steel, aluminum, and precious metals may be used as well. Given that basic technical knowledge is a key to the full development of ideas, emphasis is on basic hand and machine processes conveyed through organized, comprehensive, and technical information. The focus of the course is on the possibilities of metal for the contemporary artist. Contemporary issues addressed include the object as sculpture, process as a source material, the importance of surface and detail, and functional objects made by artists.

**CR 243**  
**Jewelry Rendering and Design**

3 hours  
1.5 credits

Students will explore two-dimensional pencil and gouache techniques effective in creating the illusion of finished pieces of jewelry. Emphasis is placed on the skill development necessary to communicate and evaluate ideas prior to making. Presentation and development of a portfolio are an integral part of the course.

**CR 245 A/B**  
**Metals Technology**

1.5 hours  
1.5 credits

A lab, lecture, and demonstration course investigating the theoretical, practical, and physical properties of metals and other materials as they relate to methods of construction, forming, and finishing. Maintenance of related tools and equipment will be studied.

**CR 246**  
**Production Crafts**

1.5 hours  
1.5 credits

**CR 248**  
**Introduction to Jewelry and Metalsmithing**

6 hours  
3 credits

Jewelry and metalsmithing are presented as vehicles for individual expression. Emphasis is placed on mastering basic metalworking skills: soldering, forming, riveting, stone setting, and finishing. The student is exposed to contemporary attitudes in jewelry and metalsmithing and asked to develop his or her own approach using the techniques covered.

**CR 249 A/B**  
**Enameling**

3 hours  
1.5 credits

Enameling is the art of firing colored glass onto metal. The transparent, opaque, and opalescent enamel colors are layered to produce incredible richness, detail, depth, and brilliance in this durable and painterly medium. Students learn traditional techniques such as cloisonne, grisaille, and champleve, as well as contemporary and experimental processes. Once they have gained a facility with the medium, students go on to produce jewelry or small jewel-like paintings.

**CR 251**  
**Introduction to Molding and Casting**

6 hours  
3 credits

**CR 251 A/B**  
**Introduction to Molding and Casting**

6 hours  
3 credits

A two-semester course in modelmaking, mold-making, and casting techniques using plaster and synthetic compounds. Emphasis is given to developing proficiency in slip casting for use in the artist's studio and in industry for serial production.

**CR 252**  
**Plaster Workshop**

3 hours  
1.5 credits

An introductory course in modelmaking, mold-making, and casting techniques using plaster and synthetic compounds. This course emphasizes the usefulness of these media to designers and artists.

**CR 256**  
**Ceramics**

3 hours  
1.5 credits

Through lecture and demonstration, students learn basic skills such as handbuilding, throwing, and press molding with an introduction to loading and firing kilns. Mixing clay, slips, and glazes will also be covered.

**CR 261**  
**Introduction to Woodworking**

6 hours  
3 credits

An introduction to basic woodworking skills and processes, including sharpening and setting up hand tools and machinery, theory of solid wood joinery, and construction. In addition to building technical skills, there is emphasis on exposing students to contemporary and historical furniture design issues.

**CR 265**  
**Wood for Non-majors**  
3 to 6 hours  
1.5 to 3 credits

**CR 277**  
**Fabric Resist and Embellishment**  
3 hours  
1.5 credits

This course extends the student's basic color and drawing vocabulary into the realm of ancient techniques and tools of Indonesia, Japan, and Africa. Fabric dyeing and resist methods covered include drawing and stamping with waxes, stitching and binding with threads, and more. Students will come away with a much broader sense of "mark-making," an understanding of the special color properties of dyes, and an ability to use non-Western traditional craft methods to create contemporary art fabric.

**CR 278**  
**Fabric Printing**  
3 hours  
1.5 credits

This course focuses on the fundamental principles of translating drawings and photographs into designs and images for screen printed fabric. A fine art approach will be taken. The student will quickly get a feel for the myriad possibilities in creating fabric using silkscreen and fabric pigments.

**CR 279**  
**Paper Casting**  
3 hours  
1.5 credits

Students will use paper pulp to build up three-dimensional forms. Molds will be made of plaster and other materials. The emphasis will be on paper as a material for the crafts person and sculptor.

**CR 280**  
**Introduction to Metal Casting**  
6 hours  
3 credits

This course covers wax working for jewelry and sculpture, rubber molding processes, and lost wax/centrifugal casting of bronze and (optional) sterling silver and karat golds. Extensive technical information will be available for those students who are design-oriented. Assignments are structured to allow projects in all formats (design, one-of-a-kind jewelry, fine art, etc.) and all students will be encouraged to use the techniques demonstrated innovatively and expressively. Those students taking the course a second time will choose one aspect of the course (wax carving, wax modeling, wax impressions, vulcanized rubber molding, etc.) and will produce a small body of work investigating that aspect in depth. Procedures for jobbing out work to professional contract casters will be covered, and more experienced students may elect to send some of their work out to be molded or cast.

**CR 281**  
**Introduction to Electroforming**  
6 hours  
3 credits

Electroforming is electroplating metal onto a nonmetallic surface or object. Metal may be built up on nonporous materials such as wax, plastic, glass, stone, and lacquered found and natural objects. Wax may be removed from electroformed objects to leave a strong, lightweight, hollow, self-supporting metal shell. Students will work in electroformed copper; assignments are structured to allow students to work in accustomed formats and/or combine electroforming with other materials and processes.

**CR 282**  
**Metal Furniture**  
6 hours  
3 credits

**CR 285**  
**Introduction to Furniture**  
6 hours  
3 credits

This course will present a series of design problems emphasizing exploration of ideas through drawing and model making. Historic and contemporary examples will be studied. Fundamental joinery techniques will be covered, but the emphasis will be on design exploration, imagination, and inventiveness. Students will be providing their own materials and some hand tools.

**CR 286**  
**Wood Carving**  
3 hours  
1.5 credits

An introductory course focused on the development of skills and a survey of historical and contemporary precedents. The class will cover tools: selection, use, and sharpening; lamination and joinery utilized for carving; finishing techniques; materials; choice of woods; letter carving, design and content. Students will provide their own carving tools.

**CR 300 A/B**  
**Projects II**  
6 hours  
3 credits

A studio course where students make art dealing with crafts issues and concepts. A continuation of Projects I, work done in this class becomes increasingly student-determined as the dialogue becomes more subjective. As this course is content-based, students will use any/all crafts studios during class time and open studio hours. (Students have access to crafts studios where they have completed or are currently taking a media-specific course.) Non-crafts majors taking this course may also work in their accustomed media.

Prerequisites: CR 200 A/B

**CR 301 A**  
**Modern Craft: A Critical History**  
3 hours  
1.5 credits

The modern craft aesthetic is examined in terms of late 19th- and 20th-century ideas and issues. Emphasis is placed on the interdependency of all the arts with an eye to the unique contribution of crafts' ideology and practice. Topical discussions encourage students to find contemporary relevancy and validity in an analysis of historical precedents.

**CR 322 A/B**  
**Advanced Fibers Mixed Media**  
6 hours  
3 credits

Through a series of developmental assignments with a conceptual emphasis, and by using acquired knowledge from previous semesters, students are encouraged to explore forms that reveal the inherent physical qualities and potential image-making possibilities of fabric. Loom-woven and mixed-media fabric techniques are used as appropriate, depending on the student's interest in the development of a diverse range of two-dimensional constructions, sculptural forms, costume, etc.

Prerequisites: CR 221 A/B, and/or CR 222.

**CR 329**  
**Advanced Textile Design**  
1.5 hours  
1.5 credits

This course uses the computer in the study of woven textile design. The course introduces fabric structures from simple plain and rib weaves, through twills, satins, waffle weaves, double cloth, composite structures, and color effects. Students learn the language of cloth through the incremental development of structures, first making notation of those structures by hand on point paper, and then using various computer software programs to develop a wide range of fabric structures. At least one structure will be realized through weaving on a 32 harness hand-weaving computer loom.

**CR 331**  
**Advanced Glass Blowing**  
3 hours  
1.5 credits

Glass is considered as an expressive medium, and development toward a personal style is encouraged. Students work with hot glass in advanced off-hand work, blowing into molds, casting, and enameling, as well as advanced stained glass work incorporating blown and cast pieces on two and three-dimensional stained glass problems.

Prerequisites: CR 233 A and CR 233 B.

**CR 332**  
**Advanced Fusing/Stained Glass**  
3 hours  
1.5 credits

Prerequisites: CR 232 A and CR 232 B.



**CR 343**  
**Intermediate Jewelry Rendering and Design**

3 hours  
1.5 credits  
Prerequisite: CR 243

**CR 364 A/B**  
**Wood Technology**

1.5 hours  
1.5 credits/semester: fall and spring  
A two semester lecture-demonstration course that deals with shop procedures including the fundamentals of machine and hand tool alignment, tool sharpening and maintenance; the structure and design requirements of wood as a material dealing with humidity, appropriateness of different adhesives, glues, finishes, fasteners, etc.; and the setting up of a wood-working business.

**CR 370 A/B**  
**Advanced Throwing**

6 hours  
3 credits  
This course concentrates on resolving conceptual and formal issues as they relate to individual exploration on the wheel. Problems are given which encourage uniqueness and challenge abilities. Typical issues include usage and symbolic function, serial production, the table, site-oriented applications, and medium to large-scale use of materials. All problems stress practical as well as aesthetic resourcefulness with clay on the wheel. Senior craft majors taking this course may choose to spend all or part of their time producing thesis work to supplement the thesis component of the Crafts Projects III.

**CR 371 A/B**  
**Advanced Ceramics**

6 hours  
3 credits  
Advanced Handbuilding concentrates on resolving conceptual and formal issues as they relate to individual exploration. Problems are given which encourage uniqueness and challenge abilities. Typical issues include usage and symbolic function, production, and site-oriented applications, and medium to large-scale use of materials. All problems stress practical as well as aesthetic resourcefulness. Senior Crafts majors taking this course may choose to spend all or part of their time producing thesis work to supplement the thesis component of Crafts Projects III.

**CR 380 A/B**  
**Advanced Jewelry/Metals**

6 hours  
3 credits  
This course builds upon a basic grounding in jewelry concepts and techniques. Lectures, technical demonstrations, and conceptual projects vary from year to year so that those students retaking the course will not find it redundant. The goals of the course are to increase the student's awareness and understanding of jewelry as a component of our culture, aid the student in the development of a personal aesthetic, and develop the student's thinking and problem solving abilities. More experienced students will be encouraged to focus more on one specialized area of the jewelry field. Senior Crafts majors taking this course may choose to spend all or part of their time producing thesis work to supplement the thesis component of Crafts Projects III.

**CR 381 A/B**  
**Advanced Metals**

6 hours  
3 credits  
This course builds upon basic grounding in metalsmithing skills. Technical demonstrations and conceptual projects vary from year to year so that those students retaking the course will not find it redundant. The goals of the course are to increase the student's awareness of metal's possibilities, increase the student's metalworking skill, aid in the development of a personal aesthetic, and develop the student's thinking and problem-solving abilities. Senior Crafts majors taking this course may choose to spend all or part of their time producing thesis work to supplement the thesis component of Crafts Projects III.

**CR 385 A/B**  
**Advanced Furniture**

6 hours  
3 credits  
This course is a continuation of CR 285 (Introduction to Furniture) involving more complex design projects, combinations of objects, and advanced model making and finishing techniques. As always, the emphasis will be on imagination, inventiveness, and depth of content. Senior Crafts majors taking this course may choose to spend all or part of their time producing thesis work to supplement the thesis component of Crafts Projects III.

**CR 386**  
**Advanced Wood**

6 hours  
3 credits  
This course covers tools, joinery, methods and materials. The course content will progress with increasing complexity, involving machining, hand tools, finishing, and surface treatments. Senior crafts majors taking this course may choose to spend all or part of their time producing thesis work to supplement the thesis component of Crafts Projects III.

**CR 400 A/B**  
**Projects III**

3 hours  
1.5 credits  
Student will select a topic and produce a thesis body of work for the Crafts Senior Thesis Exhibition. Part of this course is Senior Seminar, a forum for the discussion of ideas and issues through student participation, guest lectures, and professional offerings. The modern craft aesthetic will be examined in terms of late 19th- and 20th-century ideas and issues. Emphasis will be placed on the interdependency of all the arts with an eye to the unique contribution of crafts ideology and practice. Topical discussions will encourage students to find contemporary relevancy and validity in an analysis of historical precedents. Other topics include: making an artist's presentation, resume preparation, writing an artist's statement, recordkeeping and taxes, grant writing, and career opportunities. Particular attention will be paid to the style and survival techniques of contemporaries working in crafts media.  
Prerequisites: CR 300 A and CR 300 B

**CR 443**  
**Advanced Jewelry Rendering and Design**

3 hours  
1.5 credits  
Prerequisite: CR 343.

**CR 449**  
**Crafts Internship**

6 hours  
3 credits  
Conditions for enrollment: Must be enrolled as a junior or senior in a BA or BFA program; must have a 2.5 cumulative GPA, and cannot enroll for more than 18 credits, including those earned from the Internship during that semester.



## Electronic Media

### EM 110

#### Computer Concepts

3 hours  
3 credits

Computer Concepts is designed as both a conceptual and hands-on course that will introduce the student to the foundations of digital processes in the arts. It will range from instruction in word processing and database usage to the use of advanced image-processing software. It is expected that each student will complete all software usage assignments and supplemental reading as well as writing. There will also be a final exam on terminology and essential concepts. It is expected that visual work in class be of a quality that is on par with that submitted in other elective courses.

### EM 210

#### Digital Multimedia

3 hours  
3 credits

This course will introduce the conceptual elements of computer mediated multimedia, its production techniques, and implications of future developments. The students will be assigned problems using Hypercard and Macromedia Director. A final project using Director will require the use of interactive techniques. Students will be required to do research in aspects that relate to developments in the field and prepare written abstracts of their readings each week.

Prerequisite: EM 110.

### EM 304 A/B

#### Electronic Media/Production I

3 hours  
1.5 credits

Prerequisites: GD 210 A/B, GD 211 A/B, and GD 213 A/B.

Cross listed with GD 304 A/B.

## Fine Arts

### FA 222

#### Drawing: Form and Space

6 hours  
3 credits

### FA 223

#### Introduction to Figure Modeling

6 hours  
3 credits

Modeling from life for the beginner, stressing direct observation, eye-hand coordination, and depth discrimination. Both perceptual and conceptual skills are developed and fundamental studio practices are taught, such as armature construction, clay utilization, and modeling techniques. Works are fired in clay or cast in plaster.

### FA 224 A/B

#### Sophomore Drawing

6 hours  
3 credits

An introduction to the issues of drawing, including perception, analysis, invention, and experimentation. A variety of thematic ideas, structural possibilities, and imaginative interpretations will be explored. Examples of historic and contemporary masterworks will be shown. Required of majors, open as an elective.

### FA 324

#### Drawing: Object, Subject, Metaphor

6 hours  
3 credits

### FA 330

#### Drawing Site-Specific Art

6 hours  
3 credits

### FA 333 A/B

#### Attitudes and Strategies

6 hours  
3 credits/semester: fall and spring

A studio-criticism course that focuses on the issue of artistic strategy as it applies to the creation of art. Assignments given attempt to aid students to recognize their own and alternative tendencies through projects that are made to reflect attitudes like expressionism, idealism, mathematical systems, decoration, naturalism, etc.

Prerequisites: SC 201 and SC 202.

Required of Fine Arts majors, open as an elective.

### FA 424

#### Drawing References

6 hours  
3 credits

## Foundation

### FP 100 A

#### Drawing

6 hours  
3 credits

Drawing is approached as a process by which the student examines and investigates the visual world. Line, mark, and shape are among the drawing elements emphasized in the first semester. With these tools, students examine the form and structure of various subjects while they improve their manual skills, strengthen their vision, and begin to define their drawing vocabulary. Graphite and charcoal pencils and a range of appropriate papers are the most frequently used materials. Historical precedents are discussed, master works analyzed, and relevant practical information – including the elements of spatial representation – is assimilated into the flow of class assignments. Focus is on the challenges and rewards of developing perceptual skills.

### FP 100 B

#### Drawing

6 hours  
3 credits

Building on the sensibilities, skills, and information of FP 100 A, students mature their perceptual abilities, utilize new media such as charcoal and inks and develop additional drawing strategies. Students undertake the analysis of complex natural objects, sculpt volume with line and tone, encounter the challenge of drawing the human figure, and meet other situations which demand the assimilation of new information and the application of advanced skills. Controlling proportion, building volume, engaging the illusion of space, while at the same time developing the desired quality of light and illumination are the descriptive goals of the semester. Faculty bring skills, projects, and information developed in the two and three-dimensional design classes into the service of drawing. However, the lasting rewards of drawing reside in the knowledge and maturation discovered by those students who use drawing as a process to reach out for new insights.

Prerequisite: FP 100 A.

**FP 120 A**  
**Two-Dimensional Design**

6 hours  
3 credits

A focused introduction to the two-dimensional plane and its elements. The first semester of study defines the terminology and sharpens the ability to discern and use the visual elements of point, line, shape, and pattern. These fundamental elements are studied as independent units and brought together, supporting and animating one another, in a variety of formats. Skills in the use of black and white media such as inks, plaka, and acrylic pigments and equipment including technical pens, brushes, and drafting tools are developed in the first semester. It is however, the visual forces discovered during efforts to combine these elements and materials that define the more complex subject of the class. Those forces emerge from the relationships between elements when they interact on the two-dimensional plane and give a prelude to the more complex issues that will follow.

**FP 120 B**  
**Two-Dimensional Design**

6 hours  
3 credits

This course builds on the projects and skills established in FP 120 A. The majority of FP 120 B is devoted to the introduction and extended study of color. With color comes additional visual enrichment, light and luminosity, a specialized language, and the necessity to mature manual skills and control new media and concepts. The major works of the semester are based in the use of acrylic paints and require skills of mixing and application. Other color mediums such as collage, pastels, watercolors, and oil sticks are also explored. Color theories are discussed, projects requiring tinting, shading, and toning clarify these basic concepts and master works of color are studied. Ideas developed in the class are shared with other Foundation courses and skills from three-dimensional and drawing classes are imported to support current two-dimensional projects. As the semester progresses, representational and nonrepresentational form is developed as students work to integrate past experience, refine their skills of observation, expand the study of visual forces, and explore more complex principles of organization.

Prerequisite: FP 120 A.

**FP 140**  
**Time and Motion**

6 hours  
3 credits

An introduction to the fundamental principles of time-based art: sequence, movement, timing, motion design, principles of animation, perception, and concepts of narrative. Students will work in a variety of media using manual, computer, video, and body-based approaches.

**FP 190 A**  
**Three-Dimensional Design**

6 hours  
3 credits

The course introduces students to concepts of mass, volume, space, the properties of materials, and the unique visual qualities of three-dimensional form. The introduction of three-dimensional ideas and related terminology is combined with the instruction in the use of materials such as paper, wood, plaster, and clay and the operation of hand and power tools. Students develop the practical experiences needed to make objects which counteract and respond to forces and answer visual requirements. As the semester progresses challenges of assembly, scale, and visual complexity increase. Inventive processes, form generation, and construction are undertaken as properties of materials, join with visual goals to develop new form. Most importantly, students understand that they have access to a new language as they learn to see, think, and plan three-dimensionally.

**FP 190 B**  
**Three-Dimensional Design**

6 hours  
3 credits

Building on the skills, language, and sensibilities of FP 190 A, the second semester undertakes more complex projects. Some projects often involve the combining of several materials and require the assembly of multiple parts. The semester builds in complexity exploring the challenges of scale and engaging time and movement as part of their conception. The introduction of environmental works, setting in place new principles of three-dimensional organization, researching the order of nature and taking up the challenge of representation in three-dimensions are some of the arenas in which students work. Faculty relate works and share principles with either the two-dimensional or drawing classes and attempt to harvest skills and sensibilities developed in those classes into the service projects in Three-Dimensional Design.

Prerequisite: FP 190 A.

## Graduate Seminars

**GR 691**  
**University Seminar:**  
**Structure and Metaphor**

3 hours  
3 credits

An interdisciplinary seminar in which students from the several graduate programs examine theoretical issues of structure and metaphor in relation to art and design. Topics include cognition and perception, meaning and representation, and systems of organization and expression.

(May be taken to satisfy Aesthetics and Art Criticism co-requisites for the MAT program.)

**GR 692**  
**University Seminar: Art and Design**  
**in Society**

3 hours  
3 credits

An interdisciplinary seminar in which students from the several graduate programs examine theoretical issues relating to the place of art and design in society. Topics include the social role of the artist/designer, public policy and the arts, issues of post-modernism, and aesthetic and ethical implications of emerging arts and communications technologies.

(May be taken to satisfy Sociology/Anthropology co-requisites for the MAT program.)

**GR 791**  
**University Seminar: Art Criticism**

3 hours  
3 credits

An interdisciplinary seminar in which advanced graduate students further examine the nature of image-making and design with particular attention to the theories and applications of criticism

# Graphic Design

**GD 105**  
**Freshman Graphic Design Projects**  
3 hours  
1.5 credits

This elective course introduces the Foundation student to the profession of graphic design and its working processes. The classwork begins with directed formal studies and leads to an introductory communication project. Emphasis will be placed on the craftsmanship and working methods of the student, as well as the breadth and depth of the student's individual investigative process. Studio lecture/demonstrations focusing upon professional case studies and a field trip supplement the course assignments. This course offers the student the opportunity to measure his or her suitability to the Graphic Design major.

**GD 210 A**  
**Letterform Design**  
3 hours  
3.0 credits

This course emphasizes the analysis and development of letterforms. The norms of weight, proportion, character width, and alphabetic relationships are developed perceptually. The course is instrumental in developing the inherent optical relationships that exist in the construction of the alphabet; therefore the use of mechanical aids throughout the course is discouraged.

**GD 210 B**  
**Letterform Design**  
3 hours  
3.0 credits

This course is an extension and continuation of GD 210 A. It addresses the precision and clarity of designed characters and character sets. The course also addresses the basic formal language of typography and the application of typographic principles to frame basic communication messages. All typographic investigations are achieved by hand using provided type samples and without the use of computers.  
Prerequisite: GD 210 A.

**GD 211 A**  
**Descriptive Drawing**  
6 hours  
3 credits

A freehand drawing course that teaches the student to consciously observe, analyze, understand, and represent the underlying structure and form of man-made and natural objects. Logical representation and problem solving are emphasized. A visual vocabulary of line, shape, value, texture, and their spatial organization is developed so that drawing can be used as a method of research and invention.

**GD 211 B**  
**Descriptive Drawing**  
6 hours  
3 credits

A continuation of GD 211 A. A freehand, analytical course that concentrates on organic form derived from nature. Formal composition and visual vocabulary of line, shape, value, texture, and spatial organization are stressed. Drawing skills are developed so that they can be used to develop ideas, sketch visual concepts, as well as to invent original images in upper level design courses.  
Prerequisite: GD 211 A.

**GD 213 A**  
**Design Systems**  
6 hours  
3 credits

This class is an intensive laboratory where the formal aspects of composition, organic and geometric form, color, symbolic drawing, craftsmanship, and the processes of conceptualizing are investigated. All of the assignments are founded on directed goals and playful investigation to train the student in the areas of selection, set theory, and visual logic.

**GD 213 B**  
**Design Systems**  
6 hours  
3 credits

A continuation of GD 213 A. Further investigation of the visual language of design, culminating in a basic communication problem.  
Prerequisite: GD 213 A.

**GD 304 A/B**  
**Electronic Media/Production II**  
3 hours  
1.5 credits

This course addresses the development of advanced computer skills in image scanning technology, desktop publishing, pre-press production, color, output technologies, and an introduction to digital photographic software. Technical expertise and efficient working methodologies are applied to problems which are brought into the class from other design courses as well as from both individually and group assigned projects. All software is standard to current graphic design industry practices.  
This course is cross-listed with EM 304 A/B.

**GD 306 A**  
**Typography Emphasis**  
6 hours  
3 credits

This course investigates the principles of typography within a communication context. Directed investigations based upon typographic norms address the issues of informational hierarchies, achievable through visual form and structure as well as the editorial and expressive potentials of typography. Coursework is completed both using traditional and computer technologies.

Students must have working knowledge of Quark Xpress and basic Macintosh operation or be concurrently enrolled in GD 304 A to gain admission to this course. Additional working knowledge of Adobe Illustrator is preferred.  
Prerequisites: GD 210 A/B, GD 211 A/B, and GD 213 A/B.

**GD 306 B**  
**Typography Emphasis**  
6 hours  
3 credits

This course is an extension and continuation of GD 306 A. The course addresses the typographic principles of the grid, text typography, text hierarchies, image integration, all within the context of a multi-page format.

Students must have working knowledge of Quark Xpress and basic Macintosh operation or be concurrently enrolled in GD 304 B to gain admission to this course. Additional working knowledge of Adobe Illustrator is preferred.  
Prerequisites: GD 306 A.

**GD 310 A**  
**Photographics I**  
3 hours  
3 credits

This elective course develops a designer's methodology and viewpoint to achieve both structure and meaning in photography, and as a way to extend the range of how objects and nature can be seen and translated using photographic processes. Special attention is given to the constructed photographic image using darkroom techniques, controlled lighting, and studio setups. This course involves extensive studio and darkroom work.

**GD 310 B**  
**Photographics II**  
3 hours  
3 credits

This elective course is an upper level studio in photography. Students undertake individual assignments to explore various applications of the constructed photograph framed from a designer's perspective and working process to create photographic structure and meaning. Past topics have included medium and large format cameras, advanced studio lighting, and advanced printing and darkroom techniques. This course involves extensive studio and darkroom work.



**GD 311 A  
Communications Studio**

6 hours  
3 credits

This course concentrates on developing an understanding of visual relationships and how to use them to create visual impact and clarity while solving communications problems. Invention, intuition, and discovery are combined with logical thought and thorough preliminary research. Special attention is given to refining the student's perceptual abilities, hand skills, and the integration of various media. Coursework is completed using both traditional and computer technologies.

Students must have working knowledge of Adobe Illustrator, basic image scanning, and basic Macintosh operation or be concurrently enrolled in EM 304 A to gain admission to this course.

Prerequisites: GD 210 A/B, GD 211 A/B, and GD 213 A/B.

**GD 311 B  
Communications Studio**

6 hours  
3 credits

This course is a continuation of GD 311 A. It concentrates on the development of color, sensitivity, and perceptual abilities within a communications context. A working process that develops invention through logical thought and intuition is applied to communicate problems. Coursework is complete using both traditional and computer technologies.

Students must have working knowledge of Adobe Illustrator, basic image scanning, and basic Macintosh operation or be concurrently enrolled in GD 304 B to gain admission to this course.

Prerequisites: GD 304 A, and GD 311 A.

**GD 313  
Color Studies**

3 hours  
3 credits

This elective course addresses color concepts developed deductively from nature and inductively by programming relationships based on the primary attributes of color: temperature, intensity, and value. An application, in which color is the central feature within a communications context evolves from a thorough research process. Diverse media are used. Applications may use two and three-dimensional formats. Prerequisites: GD 210 A/B, GD 211 A/B, and GD 213 A/B.

**GD 316 A  
Drawing Applications I**

3 hours  
3 credits

This elective course stresses the development of perception, color sensitivity, and hand skills within the context of drawing. The selection and development of formal issues is connected to communication concepts. Using drawing as the primary medium, the student develops pictorial images that represent and communicate ideas, feelings, and information.

Prerequisites: GD 210 A/B, GD 211 A/B, and GD 213 A/B.

**GD 316 B  
Drawing Applications II**

3 hours  
3 credits

This elective course is an upper-level drawing course in which students undertake individual projects which use drawing as the primary medium to create pictorial images that solve communication problems. Various media and mixed media/collage are explored within a thorough research-oriented process. Connections between formal visual issues and information/communication are stressed.

Prerequisites: GD 210 A/B, GD 211 A/B, and GD 213 A/B.

**GD 322  
Three-Dimensional Design**

6 hours  
3 credits

This elective course explores the design of messages in spatial environments from packaging to exhibitions. Investigations of the relationship between the communication of messages within the context of scale, surface texture, light modulation, and their application to three-dimensional form combine both experimental and practical criteria. Although traditional methods of conceptualizing are used within a thorough visual process, extensive computer work is involved.

Students should have expertise in Quark Xpress or Aldus PageMaker, Adobe Illustrator or Aldus Freehand, and Adobe Photoshop.

Prerequisites: FP 190 A, GD 210 A/B, GD 211 A/B, and GD 213 A/B.

**GD 411 A  
Design Studio**

6 hours  
3 credits

This course is a wide-ranging exploration of the connections between image and text, and symbolic and narrative imagery. These studies are supported by studies in semiotics, information theory, and research methodology. This course uses both traditional and computer technologies within a thorough research process. Preliminary research and definition of a self-generated degree project is undertaken by Graphic Design majors in this course.

Students should have expertise in Quark Xpress or Aldus PageMaker, Adobe Illustrator or Aldus Freehand, and Adobe Photoshop. Prerequisites: GD 304 B, GD 306 A/B, and GD 311 A/B.

**GD 411 B  
Design Studio: Senior Project**

6 hours  
3 credits

This course develops a self-generated degree project involving research, proposals, complete design formulation, and final presentation. Topics are reviewed by a panel of faculty in Graphic Design, with projects reviewed by an outside critic midway through the preliminary stages of development. This course uses both traditional and computer technologies within a thorough research process.

Students should have expertise in Quark Xpress or Aldus PageMaker, Adobe Illustrator or Aldus Freehand, and Adobe Photoshop. Prerequisites: GD 411 A, and GD 412 A.

**GD 412 A  
Problem Solving**

6 hours  
3 credits

This course develops approaches to solving communications problems of diverse character and increasingly practical application. It assumes a high level of formal competence and places special emphasis on working within technical and time constraints by developing clear and concise thought patterns. This course uses both traditional and computer technologies within a thorough research process.

Students should have expertise in Quark Xpress or Aldus PageMaker, Adobe Illustrator or Aldus Freehand, and Adobe Photoshop. Prerequisites: GD 304 B, GD 306 A/B, and GD 311 A/B.

**GD 412 B  
Problem Solving**

6 hours  
3 credits

This course is a continuation of GD 412 A. It develops approaches to solving communications problems of broad scope and increasingly practical application. Students work within technical and time constraints while developing clear and concise thought patterns. The course assumes a high level of formal competence and places special emphasis on the development of unified visual and conceptual relationships across varied formats and scales. This course uses both traditional and computer technologies within a thorough research process.

Students should have expertise in Quark Xpress or Aldus PageMaker, Adobe Illustrator or Aldus Freehand, and Adobe Photoshop. Prerequisite: GD 412 A.



**GD 426**  
**Advanced Typography**

6 hours  
3 credits  
This elective course addresses typography as both the primary vehicle to communicate information and as a support to images. Assignments range from informational design to expressive, content-based problems, to intuitive investigations and formal experiments. Although traditional methods of conceptualizing are used within a thorough visual process, extensive computer work is involved.

Students should have expertise in Quark Xpress or Aldus PageMaker, Adobe Illustrator or Aldus Freehand, and Adobe Photoshop.  
Prerequisites: GD 304 A, GD 306 A/B, and GD 311 A/B.

## Illustration

**IL 100**  
**Foundation Illustration**

3 hours  
1.5 credits  
Within the context of the illustration assignments, students are introduced to a variety of media, methods, styles, and techniques used to create both black and white, and color illustrations. The course will include conceptual, perceptual, and technical problems. The development of narrative skills, logical steps to problem solving, research, and creative thinking will also be covered.

**IL 200 A/B**  
**Pictorial Foundation**

6 hours  
3 credits  
Introduction to drawing and painting skills as they relate to illustration. Objective visual perception, clarity in drawing, and technical facility are stressed. Continuing slide lectures expose the student to applicable areas of art history. Also presented are methods of research and development useful in creating illustrations.  
Prerequisites: FP 100 A/B, and FP 120 A/B.

**IL 202 A/B**  
**Figure Anatomy**

2 hours (lecture)  
4 hours (drawing lab)  
3 credits  
Focus on the investigation and application of line, plane, mass, light and shade, shadow, perspective, anatomy, and proportion as they relate to figure drawing. Weekly sessions include a lecture, demonstrations from the skeleton, and drawing from life.  
Prerequisites: FP 100 A/B, and FP 120 A/B.

**IL 204**  
**Typography**

6 hours  
3 credits  
Beginning studies in the form, use, nomenclature, and history of typography. Individual letters, word formations, text arrangements, and the application of type to simple communication exercises. Use of Macintosh computer for generating type.  
Prerequisites: FP 100 A/B, and FP 120 A/B.

**IL 207**  
**Calligraphy**

3 hours  
1.5 credits  
Design and history of letters with an exploration of their use in illustration and design. Classic and contemporary forms will be considered, with an emphasis on penmanship. Cursive, unicals, Spencerian script, and Roman letterforms will be studied.

**IL 300 A/B**  
**Illustration Methods**

6 hours  
3 credits  
This course deals with the development of narrative imagery, pictorial illusion, space, and their combined potential for communication. Procedures focus on developing visual awareness, personal imagery, and conceptual directions. Direct drawing situations and photographic reference (existing or student-produced) will also serve as source material for pictorial development. Various media and technical procedures will be explored. Assignments and lectures will focus on the requirements of applied illustration.  
Prerequisites: IL 200 A/B, IL 202 A/B, and PF 209.

**IL 301**  
**Design Methods**

6 hours  
3 credits  
Further development of the design process in conjunction with the requirements and options available through photomechanical techniques. Projects will deal with image/typography relationships and will be presented for their intrinsic design interest as well as being useful as vehicles to understanding the processes of commercial reproduction. One project will be printed on the University offset press.  
Prerequisite: IL 204.

**IL 302**  
**Figurative Communication**

3 hours  
3 credits  
Work from life is combined with work from a wide range of resources. Composing figures in rational space with a convincing relationship to the environment is stressed. Drawing and painting media will be examined. The history of poses, contexts, and pictorial conventions will be discussed.  
Prerequisites: IL 200 A/B, IL 202 A/B, and PF 209.

**IL 303**  
**Figure Utilization**

6 hours  
3 credits  
Studies of the figure in narrative contexts will be explored, as will work from single and grouped models, nude and costumed. Concentration will be on developing compositions and concepts from different and often combined resources. Drawing and painting techniques will be utilized.  
Prerequisite: IL 302.

**IL 304**  
**Sequential Format**

6 hours  
3 credits  
Course focuses on sequential formats. Potential areas of inquiry include brochures, direct-mail pieces, simple animations, slide presentations, multi-page spreads, and identity programs.  
Prerequisite: IL 301.

**IL 310**  
**Children's Book Illustration**

3 hours  
3 credits

This course is concerned with the design and illustration of children's books. The emphasis is on the stages of development of a book from manuscript through dummy design to finished art. Professional practice, and working with editors and art directors will be discussed. Students will become familiar with the work of past and present book illustration and design. Guest lecturers will share their professional experiences with the class.  
Prerequisite: student must be a Sophomore for enrollment in this course, Juniors preferred.

**IL 400 A/B**  
**Illustration**

6 hours  
3 credits

Assignments revolve around specific areas of illustration – advertising, book, documentary, editorial, and institutional. Emphasis is on solutions, both practical and relevant, to professional needs and demands. A senior thesis project (the Ely Competition) will be incorporated in the spring semester.  
Prerequisites: IL 300 A, IL 300 B, and IL 302.

**IL 403 A/B**  
**Senior Portfolio**

6 hours  
3 credits

Development of a portfolio based on the student's personal interests and abilities. Students will focus on a free-lance or studio orientation and develop, over the year, a portfolio of work for presentation at the end of the spring term. In addition to the portfolio, the course will offer instruction in marketing and promotion, business practices and procedures, resume writing, taxes, and small business requirements as they relate to artists.

**IL 440**  
**Design Internship**

6 hours  
3 credits

Open to second semester Juniors and Seniors only, this course places students with local businesses to test their developing skills in a real-work environment. Placements will vary and can include advertising agencies, design studios, publishers, individual free-lance artists, TV stations, museums, and the like. This course includes a seminar and the development of a learning plan.  
Enrollment is limited to 12 students.  
Portfolio review and approval by client and faculty advisor required.

## Industrial Design

**ID 113**  
**Freshman ID**

3 hours  
1.5 credits

This course introduces Foundation students to the issues surrounding the profession and highlights its importance in informing culture and shaping the way we live. Students will be exposed to the fundamental skills required to support the process of concept ideation, design development, and presentation of products and furniture. These fundamentals will be introduced through in-class exercises, lectures by visiting professionals, and direct involvement in relevant activities within the Industrial Design department itself.

**ID 200 A/B**  
**Studio 1: Projects**

6 hours  
3 credits

This course will provide a conceptual and practical understanding of design and three-dimensional problem solving process. This studio is taught in a collaborative manner, with two instructors conducting projects individually or as a team, in order to provide focused instruction and integrated experiences covering a wide range of subjects including the tools, processes and languages of design and modelmaking. Emphasis is on the development of three-dimensional modelmaking skills, problem solving, and creative thinking and their application to problems of design.

**ID 214**  
**Materials and Processes Seminar**

3 hours  
3 credits

A writing intensive course introducing the student to the nature of materials used in industrial products and the various processes by which they are formed. Films, lectures, and field trips familiarize students with wood, metal, and plastic materials as well as processes such as injection molding, laser cutting, and stereolithography. Emphasis is placed on the study of material characteristics and the appropriate use of forming methods. Introduction to technical information, specification writing, and professional communications.

**ID 220 A/B**  
**Studio 2: Techniques**

6 hours  
3 credits

This studio will assist the student in acquiring essential two-dimensional representational skills to support the process of design, including production and presentation. It is taught in a collaborative manner, the instructors conducting projects individually or as a team in order to provide instruction and experiences over a wide range of subjects, including the tools, processes, and languages of conceptual drawing, rendering, and detailing, using both the computer and traditional media as a means to assist design and control production. Principles of technical specification and machine control are introduced as are concepts such as rapid photocopying, computer integrated manufacturing, parts reduction through integration and other techniques for efficient production. Students learn to apply these techniques to design problems addressed in ID 200 A/B.

**ID 290**  
**Design Issues Seminar**

3 hours  
3 credits

This course is designed to assist the student in developing an understanding of the major issues of design in modern society. Discussions range from issues such as the ecological responsibility of designers to the contributions of individual designers and design organizations throughout the history of the discipline. Assignments include research and demonstration projects that explore ideas and illuminate ethical, practical, and moral issues with which designers should be concerned. Students prepare information and present their views on issues through written, oral, and visual means.

**ID 300 A/B**  
**Studio 3: Projects Studio**

6 hours  
3 credits

This course will introduce students to problems of design from the consumer's point of view with an emphasis on user needs, markets, and ease of use. In the second semester, the students will apply this humanistic understanding to develop more complex products involving mechanical and control technology and systems. Emphasis is on the ability to apply the process of design to both hypothetical and actual problems while developing an appreciation of meaningful form and the appropriate use of technology to meet human needs. Students discover relevant knowledge and apply it to practical problems of design – many brought to the studio by industry. Visiting experts also bring knowledge of current design, marketing, and manufacturing practices into studio projects which are organized to explore the nature of different product types in different industries.  
Prerequisites: ID 200 A/B, ID 214, ID 220 A/B, and ID 290.

**ID 320 A/B****Studio 4: Techniques**

6 hours  
3 credits

This course assists the student in developing graphic design skills using both manual and computational media and applying these skills to both two and three-dimensional images and presentations. The student is taught to conceptualize, develop, detail, present, and communicate design ideas through graphic design, computer imaging, three-dimensional computer modeling, applied graphics, packaging, video, basic animation, and other means appropriate to the design projects undertaken in Studio 3. Close attention is given throughout this course to issues of color and perception.  
Prerequisites: ID 200 A/B, ID 214, ID 220 A/B, and ID 290.

**ID 326****Human Factors Seminar**

3 hours  
3 credits

The object of this writing intensive course is to develop the ability to apply technology effectively to meet human needs through the study of human engineering principles for the design of products and equipment. Human anatomy, anthropometrics, and motion and strength of body components are considered, as are sensory systems, human perception, and sensitivities. Lectures are complemented by laboratory experiments designed to teach students methods of testing and evaluating their own product design concepts in human terms. Concepts of scientific writing and reporting are demonstrated through the documentation of coursework.  
Prerequisites: ID 200 A/B, ID 214, ID 220 A/B, and ID 290.

**ID 327****Contemporary Technologies Seminar**

3 hours  
3 credits

Through a series of lectures, video presentations, and field trips, students are introduced to the technologies and inventions responsible for state-of-the-art mobile robots, electronic media, and smart appliances. The basic principles of electro-mechanics, sensors, microprocessors, systems integration, electronic packaging, and user interface are examined through hands-on investigation. Each student selects an automated appliance to examine in detail and prepares a graphic report illustrating the way the product works. Writing intensive.  
Prerequisites: ID 200 A/B, ID 214, ID 220 A/B, and ID 290.

**ID 400 A/B****Studio 5: Projects Studio**

6 hours  
3 credits

Prerequisites: ID 300 A/B, ID 320 A/B, ID 326, and ID 327.

**ID 412 A****Exhibit Design**

3 hours  
1.5 credits

The exploration of the exhibit design process; the collection of information, planning, traffic flow, display, and communication techniques in architectural space, requiring the extensive use of all the designer's skills.

**ID 420 A/B****Studio 6: Professional Communication**

6 hours  
3 credits

Prerequisites: ID 300 A/B, ID 320 A/B, ID 326, and ID 327.

**ID 425****Advanced CAD (ALIAS)**

3 hours  
1.5 credits

**ID 490 A****Design Theory Seminar**

3 hours  
3 credits

Prerequisites: ID 300 A/B, ID 320 A/B, ID 326, and ID 327.

**ID 490 B****Design Practice Seminar**

3 hours  
3 credits

Prerequisites: ID 300 A/B, ID 320 A/B, ID 326, and ID 327.

**ID 600****ID Graduate Seminar**

6 hours  
3 credits

The primary vehicle for discussing, sharing, integrating, and coordinating study goals and experiences between individual degree candidates and for building collegial relationships between program participants, staff, and advisors.

**ID 610****Project Tutorial I**

6 credits

**ID 611****Project Tutorial II**

6 credits

**ID 625****Advanced Computing Application**

3 hours  
3 credits

A practicum in the use of advanced computing capabilities. Emphasis on computer modeling, photo-realistic rendering, animation, video editing, and an anthropometric figure software using multimedia Macintosh and Silicon Graphics computers, as well as networked data access and transfer over Ethernet and the Internet.

**ID 627****Human Factors Research**

3 hours  
3 credits

A seminar course addressing the ergonomic, functional, aesthetic and safety requirements encountered in the application of advanced technology in products for human use.

**ID 700****ID Graduate Seminar**

3 hours  
3 credits

Prerequisites: ID 610, ID 611, and ID 710.

**ID 710****Advanced Project Tutorial I**

6 credits

The primary practicum in which concepts are explored and skills, techniques, tools, and products are developed, demonstrated, and tested. Individual weekly meetings with faculty and with outside advisors, as dictated by project objectives and sponsorship. A faculty-monitored educational practicum in a professional or industrial setting may be arranged to fulfill pre-planned project objectives.  
Prerequisite: ID 610.

**ID 711****Advanced Project Tutorial II**

6 credits

Prerequisites: ID 610, ID 611, and ID 710.

**ID 740****Masters Thesis Research**

3 credits

A seminar focused on the understanding and application of methodologies, techniques, and technologies appropriate to the research and development objectives of individual candidates. Initiation of the student's comprehensive plan for undertaking the Master Thesis Project.  
Prerequisite: ID 610 and ID 627.

**ID 741****Masters Thesis Project**

6 credits

A tutorial providing the opportunity for individual candidates to shape and present the outcome of their programs of study in a manner which directly reflects their career objectives. Projects may be carried out independently, under industry sponsorship, or as part of a research project, based on a plan produced and approved in the Masters Thesis Research course.  
Prerequisite: ID 610, ID 611, ID 627, and ID 710.



## Museum Exhibition Planning and Design

### ME 500

#### Museum Course

3 credits

A lecture/seminar course exploring the philosophy and history of museums and the development of the museum exhibition form. Guest speakers bring a wide range of knowledge and practices from their respective professional disciplines and provide insight into museum exhibition practice. The course provides students with an overall understanding of the role exhibitions can and do play in public institutions. The course is offered in the evening. Priority for enrollment given to graduate students in the museum education and MEPD programs.

### ME 501

#### The Museum Course: History of the Museum and the Museum in Society

3 credits

A lecture/seminar course exploring the history, organization, and operation of the museum as a cultural/educational institution, an economic entity, and a management enterprise. Guest speakers bring a wide range of knowledge and practices from their respective institutions and consultancies to provide the student with insight into the differences between museums of different types, sizes, and missions. The course provides students with an overall understanding of the museum as an institution and an introduction to the many roles played by museum professionals. This course is held in the evening.

### ME 508

#### The Museum Audience

3 credits

A lecture course focusing on museum communications and learning, identifying the characteristics of the museum visitor, the ways in which visitors experience museum exhibitions, cognitive and affective behavior, the relationship of museum exhibitions and educational programming, and the impact of museum visitor studies on the planning and design of museum exhibitions and the environment.

### ME 530

#### Media for Museum Communication

3 credits

A laboratory/workshop course on the utilization of appropriate technological media, with an emphasis on the creation of visitor interaction.

### ME 601

#### Museum Course

3 credits

### ME 610 A/B

#### Museum Exhibition Design Studio

6 hours, twice a week

6 credits

The primary vehicle for exploring and developing museum exhibition planning, design, project organization and presentation skills and techniques.

### ME 611

#### Museum Exhibition Design Studio

6 hours, twice a week

6 credits

Prerequisite: ME 610 A.

Student must be accepted into the MEPD program to schedule this course.

### ME 620

#### Environmental Graphics

3 hours, twice a week

3 credits

A studio course dealing with color, lighting, design, and production of the graphic components of an exhibition.

### ME 621

#### Environmental Graphics

3 hours, twice a week

3 credits

Student must be accepted into the MEPD program to schedule this course.

### ME 622

#### Media for Museum Communication

3 hours, twice a week

3 credits

Computer literacy, familiarity with Macintosh System 7 required.

### ME 623

#### Exhibition Materials and Technology

3 credits

A demonstration/visitation course directed at the problems of exhibit production, the choice of materials and methods, budgeting, and suppliers of materials and services.

### ME 710

#### Museum Exhibition Design Studio

6 hours, twice a week

6 credits

The primary vehicle for exploring and developing museum exhibition planning, design, project organization and presentation skills and techniques.

Prerequisites: ME 600, ME 601, and ME 610 A/B.

### ME 749 A/B

#### Thesis Development

6 credits

Independent research and design in an area supporting the student's career objectives and interests.

### ME 759

#### Museum Internship

6 credits

A 6-month, supervised practicum in a cooperating museum.

## Painting/Drawing

### PT 101

#### Freshman Painting

3 hours

1.5 credits

This course is primarily an introduction to the decisions, general methods and problems pertaining to the act of painting. Students will be introduced to oil painting with both still life and figurative subject matter. Technical instruction will be given to allow the student to focus on the broad imagery possibilities in painting. This class will introduce and encourage the student in the use of oil and acrylic. We will work from setups, models and, when weather permits, landscapes.

### PT 124

#### Freshman Drawing

3 hours

1.5 credits

This course is designed to awaken and/or increase the beginning student's awareness and abilities in drawing as an expressive pictorial form in a fine arts sense. It is meant to enrich and add to rather than duplicate the Foundation Drawing experience. The students will be made aware of the options and issues in responding to the visual world as well as to the imaginative inner necessity that is at the core of fine art. Included in the course of study will be an investigative perceiving and representing of objects and scenes, mark-making as a conveyor of feelings, sensations, and ideas, and compositional and stylistic strategies that present meaning. The emphasis will always be on the awareness of options for expression rather than on closed systems of various pictorial order.

### PT 202 A/B

#### Sophomore Painting

6 hours

3 credits

Studio work will introduce the student to the elements of pictorial construction – form, color, composition, and technique – through life-study and project assignments emphasizing analysis, perception, and pictorial imagination. Integration of the technical aspects of painting and the interpretations of meaning will be sought. Periodic formal critiques and museum and gallery visits will supplement studio activity. Required of majors, open as an elective.

### PT 219

#### Watercolor

3 hours

1.5 credits

A course in which the preferred medium is transparent watercolor, the particular characteristics of which will be explored. Both perceptual and non-perceptual approaches will be introduced.



**PT 225****Figure Drawing**

3 hours

1.5 credits

This course will consider issues of drawing that focus on the human figure. Perennial qualities associated with figure drawing will be investigated as well as contemporary approaches. The class will consider gesture, volume, spatial illusion, tonality, and compositional and stylistic responses. The students will work with models in the studio and other source materials.

**PT 226****Composition**

6 hours

3 credits

Studies in the diverse forms and processes of abstraction. Using both improvisational and systematic methods, drawings will explore compositional principles based on nature, chance, and geometry.

**PT 227****Figure Painting**

6 hours

3 credits

A studio course that develops increasing authority in representing figures in pictorial art. Through studio projects the student will become more aware of the various issues to be considered in creating human figures. Pictorial qualities such as volume, gesture, weight, scale, distance, color and tone, figure-ground relationships and compositional grouping and intervals will be explored through numerous small works and one or two larger projects at the end of the semester. Assignments will lead students to respond directly to models, to construct images from various sources, and to investigate and emulate different stylistic possibilities through examination of master works. Studio instruction will be augmented by group criticism, informal demonstrations, slides and other pictorial matter. Some projects may extend into homework assignments. Grades will be determined by progress, student initiative, and the responsiveness and quality of student work.

**PT 237****Representational Painting**

6 hours

3 credits

A studio course addressing contemporary attitudes toward representational modes of painting. Why do figurative paintings today look the way they do? What are the sources, the premises, and the processes that have generated the styles that have emerged since 1945?

**PT 238****Abstract Painting**

6 hours

3 credits

Two approaches will be considered – abstraction as a pictorial structure that interprets the concrete world non-representationally, and abstraction as a pictorial structure that graphically presents ideas and emotions that have their genesis in other-than-observed reality. Studio assignments will investigate concepts, sources, and procedures. Examples from traditional and contemporary art will be used.

**PT 240****Materials and Techniques**

3 hours

1.5 credits

This course will concern itself with the materials and processes used in making pictorial works of art. Information on the appropriate use of materials, such as pigments and painting supports, will be given and explored by the students. This course will also delve into materials and processes to create aesthetically significant surfaces.

**PT 241****Color Studies**

3 hours

1.5 credits

Studio work and independent projects will consider the purposes and effects of color organization, color perception, and color theory. Color will be approached as emotive, symbolic, descriptive, and structural.

**PT 245****Figure Drawing and Modeling**

3 hours

1.5 credits

This course is based on the concept that drawing and modeling are mutually supportive. Students draw from the model using a variety of materials and approaches. They model in clay. Emphasis is placed on the exploration of intentions and concepts, and the development of visual perception.

**PT 261****Inter-media**

6 hours

3 credits

The development of artworks that are realized through the combination of diverse materials and media.

**PT 264****Mixed Media**

3 hours

1.5 credits

A diversity of drawing and watercolor materials and techniques will be explored and used in order to develop a versatile repertoire of drawing skills.

**PT 269****Collage**

3 hours

1.5 credits

Projects will explore pictorial conventions through the use of material collected and assembled by the student and developed as elements of composition. Attention will be given to the history of collage and its influence upon the methods and meanings of painting.

**PT 302 A/B****Junior Painting**

6 hours

3 credits

Studio activity that develops a professional working routine in the student, who will be encouraged to show increasing personal initiative and direction. Regular critiques on both an individual and group basis will connect the student to the values of the past and the present, stimulate interest in the major questions of our time, and provide resources for progress. Visiting artists will be invited to participate through lectures and studio critiques.

**PT 390****Junior Seminar**

2 hours

1.5 credits

A lecture course on the nature and effect of various theories of art. Emphasis is placed upon the meaning, the imperatives, and the choices that are significant in shaping the course of individual works and generic movements in the history of painting. Prerequisites: PT 202 A/B.

**PT 401 A/B****Painting III**

6 hours

3 credits

One on one continued independent study. Prerequisites: PT 301 A/B, and FA 333 A/B. Required of majors, open to elective.

**PT 402 A/B****Senior Painting**

6 hours

3 credits

Critical commentary will center on four areas of concern:

1. The character of the work – its formal properties, its physical properties, and aspects of intelligibility.
  2. Intentionality – investigation of motives and choices.
  3. Context – ways that a work relates to a larger body of work, both generic and stylistic.
  4. Quality – approaches to questions of value.
- There will be individual critiques each week and periodic group critiques involving the participation of visiting artists.

Prerequisites: PT 301 A/B, and FA 333 A/B.

**PT 403**  
**Drawing III**

6 hours  
3 credits

The course will center around the student's personal interpretation of the human figure. Various conceptual and perceptual modes will be offered for exploration and understanding according to the student's needs. The student will be expected to formulate, develop and seek authority in a particular mode or modes relevant to him/her. The pictorial concerns under general scrutiny will be: the figure and its environment; interval and gesture, the various approaches and possibilities in color and surface.

Prerequisites: FA 224 A/B.

**PT 424**  
**Senior Drawing**

3 hours  
1.5 credits

Advanced drawing, specialized projects.  
Prerequisites: FA 224 A/B.

**PT 450 A**  
**Advanced Projects**

6 hours  
3 credits

**PT 490**  
**Senior Seminar**

2 hours  
1.5 credits

This seminar will focus on pictorial art and its role in culture, both in historic and contemporary contexts. Issues surrounding the various purposes of art and how culture deals with artists will be explored. Emphasis will be placed on student participation.

Prerequisites: PT 202 A/B, and PT 301 A/B.

## Photography/Film/ Animation

**PF 125**  
**Freshman Photography**

3 hours  
1.5 credits

**PF 126**  
**Freshman Kinetics**

3 hours  
1.5 credits

**PF 203**  
**Portfolio Documentation**

3 hours  
3 credits

**PF 208**  
**Photography for Industrial Designers**

3 hours  
1.5 credits

The goals of this course are the development of the necessary skills to produce a slide portfolio of extremely fine quality; to understand the role of photography as a research tool in design, as well as to learn how to put together a coherent visual presentation of a design idea. After establishing basic studio lighting techniques for two and three-dimensional objects, students will deal with the problems of lighting an architectural model and lighting in a non-studio setting. The semester will culminate in a slide portfolio of the student's work which will include a mock slide presentation of a design idea.

**PF 209**  
**Photography for Illustrators**

6 hours  
3 credits

This course introduces illustration majors to the fundamental techniques used in black and white photography. After the students learn to fully operate their 35mm cameras, they will then learn to develop their own 35mm black and white film and print on photographic paper. This course will include lectures, demonstrations, and presentations, not only on the technical aspects of photography, but also on photographic information practical to illustrators. Topics such as photographs as reference material, composition, and lighting will be discussed in detail. Towards the end of the course, students will learn various methods of documenting their artwork.

Prerequisite: PF 120 A.

**PF 210 A**  
**Introduction to Film I**

6 hours  
3 credits

A hands-on introduction to the principles and techniques of media production: shooting 16mm film, developing a sensitivity to the nuances of movement, understanding lighting and exposure, composition, and the logic of editing. We will also survey the historical and aesthetic development of the medium in order to expand the students' sense of the possibilities of media.

**PF 210 B**  
**Introduction to Film II**

6 hours  
3 credits

A continuation of PF 210 A with an emphasis on timing, staging and blocking exercises to develop a feel for direction, experimentation with multiple-image techniques, the investigation of relationships between sound and image, and the production of a short film or video that integrates these explorations creatively. Much of the coursework will be done in video.

Prerequisite: PF 210 A

**PF 211 A**  
**Introduction to Photography I**

6 hours  
3 credits

Introduction to basic concepts, processes, and techniques of black and white photography, including camera operation, exposure, darkroom procedures, lighting, and their controlled applications. Emphasis is on the normative standard of photographic rendering.

Required for admission to Photography courses above PF 211 A.

**PF 211 B**  
**Introduction to Photography II**

6 hours  
3 credits

While consolidating the student's control of the medium, this course introduces the student to a departure from normative photographic rendering, techniques, and modes of expression and form. There is a heavy emphasis on manipulation of materials.

Prerequisite: PF 211 A.

**PF 212 A**  
**Animation Drawing I**

6 hours  
3 credits

Through a series of exercises concentrating on timing and movement, the student acquires a basic understanding of drawn animation. Sound is introduced for the final project, which consists of a short animated film shot on 16mm using the Oxberry camera.

Prerequisites: FP 100 A and FP 120 A.

**PF 212 B**  
**Animation Drawing II**

6 hours  
3 credits

Continuing with issues of Animation Drawing I, the student is introduced to under-the-camera animation using varied mediums such as cut-outs, sand, and painting-on-glass. All projects are shot on 16mm using the Bolex camera. The final project may consist of any medium selected by the student. A lab fee is required for this course in order to offset the cost of film stock and lab expenses.

Prerequisites: FP 100 B and PF 212 A.

**PF 213****Photo Studio Techniques**

3 hours

1.5 credits

Development of the necessary skills to produce a slide portfolio of extremely fine quality. After establishing the basic studio lighting techniques for two and three-dimensional objects, the student will deal with the lighting and optical problems posed by the differing materials of glass, wood, clay, metals, and fibers. While the traditional photo studio is the backdrop for understanding the various lighting possibilities, much discussion will take place regarding the use of the artist's workplace or another appropriate environment as a temporary or substitute photo studio. The use of the camera as a sketching tool will be addressed.

**PF 216****Computer Animation I**

6 hours

3 credits

This is an introductory course in computer animation. Emphasis is placed upon developing the student's expertise with computer hardware, software tools, and the video utilized in creating electronic images that move.

Prerequisite: PF 212 A.

**PF 217****Color Printing Workshop**

6 hours

3 credits

Introduction to traditional methods of color printing leading to an exploration of the technical and creative possibilities of color in photography.

Prerequisite: PF 211 A, or by portfolio inspection.

**PF 218****Creative Sound**

6 hours

3 credits

An exploration of the creative use of sound as a primary artistic medium. Topics include sound and hearing, microphones and recording, tape editing and manipulation, sound aesthetics and production styles, voice and narration, signal processing and sound manipulation, and production formats. Through audio production projects, students will gain insights into new ways of using sound, both on its own and with other media.

**PF 310 A/B****Junior Cinema Production I and II**

6 hours

3 credits

Production techniques in actual filming situations: starting from the script through budgeting, script breakdown, camera work, and editing, to the finished release print. Students are expected to execute specific assignments in lighting, editing, and sound, and are introduced to synch-sound procedures.

Prerequisites: PF 210 A/B.

**PF 311 A/B****Junior Photography Workshop**

6 hours

3 credits

Exploration of photographic imagery through a series of problems aimed at personal vision and creative growth.

Prerequisites: PF 211 A/B, or by portfolio inspection.

**PF 312 A/B****Junior Animation Workshop I and II**

6 hours

3 credits

This course consists of a series of advanced drawn-animation exercises culminating in a one-minute animated film. A short, additional film is produced during the second semester. Aspects of career concerns in animation are introduced: grant writing, resumes, budgets, and the process of entering film festivals. The student also receives detailed instruction on operating procedures for the Oxberry camera.

Prerequisites: PF 212 A/B, and PF 190 B.

**PF 313 A/B****Basic Photography Studio I and II**

6 hours

3 credits

This course is designed to familiarize the student with the tools, techniques, and language of studio photography. The course entails extensive use of the 4" x 5" view camera. The first semester deals exclusively with black and white materials - sheet film exposure, hand processing, and printing large-format negatives. The second semester starts with the introduction of color transparency films and strobe lighting.

Prerequisites: PF 211 A/B, and PF 190 A/B.

**PF 314 A/B****Junior Film Forum I and II**

3 hours

3 credits

A study of the aesthetics of cinema through an examination of the elements of film language and film as a visual art. This course is a theoretical and practical inquiry into the ways in which visual and aural elements are used to explore and produce artistic meaning, along with an examination of the relationship between film and the other visual arts.

Prerequisites: PF 210 A/B.

**PF 315****Expanded Photographic Applications**

6 hours

3 credits

A course emphasizing the linkages between camera work, computers, and offset printing. Through the use of electronic imaging, image editing, color separations, traditional darkroom processes, and printing processes, students will explore the technical, aesthetic, and ethical approaches to electronic imaging and photography.

Prerequisites: PF 211 A/B, and PF 120 B.

**PF 316****Computer Animation II**

6 hours

3 credits

An advanced course in computer animation which builds upon the student's personal exploration of the electronic multimedia environment established in PF 216. An integration of digital audio, video, two and three-dimensional software tools is emphasized.

Prerequisites: PF 212 B and PF 216.

**PF 320****Film Sound**

6 hours

3 credits

Students in this course will explore creative sound design in finished films with instruction and practice in the use of sound recording equipment, sound transfers, building and editing multiple synchronous sound tracks, and preparing for the sound mix. Students work in groups to create and complete a 5" sync sound film that incorporates the concept of "sound design."

Prerequisite: PF 210 A/B.

**PF 322****Media Technology**

6 hours

3 credits

A hands-on exploration of some of the technical materials and procedures that complement the media artist's production skills: video editing and post-production technologies, sound mixing and processing, basic electronics, optical printing, computer sound editing, and computer image processing. Field trips to high-end facilities supplement classroom work and students are expected to work with Dance and Music majors in the completion of a final project.

Prerequisite: PF 210 A/B, PF 100 A/B,

PF 190 A/B, and PF 320.

**PF 323****Selected Topics in Photography**

6 hours

3 credits

Study of one or more various media, methods, or problems in still photography to be offered according to the instructor's interests and students' requests. Courses have covered areas such as: portraiture, documentary photography, digital imaging, color manipulation, photographic illustration, and photo-based mixed media.

Prerequisite: PF 211 A.

**PF 328****Selected Topics in Animation**

6 hours

3 credits

An exploration of media used in animation. The content of each course offering will reflect the professional interests of the instructor. Topics include clay and puppet animation, character layout and design, and narrative storytelling development.

Prerequisites: PF 212 A/B.



**PF 410 A/B****Senior Cinema Production I and II**

6 hours

3 credits

Each student produces an independent thesis film.

Prerequisites: PF 310 A/B, PF 314 A, PF 320, and PF 322.

**PF 411 A/B****Senior Photography Workshop**

6 hours

3 credits

Continuation of junior workshop; students work on long-term individual projects or shorter-term problems to develop technical, aesthetic, and conceptual mastery of the medium. The course culminates in a group thesis exhibition and production of an individual portfolio.

Prerequisites: PF 311 A/B, and PF 313 A/B.

**PF 412 A/B****Senior Animation Workshop**

6 hours

3 credits

Prerequisites: PF 312 A/B.

**PF 413****Professional Practices**

3 hours

3 credits

Study of the practice of professional photography, with attention to various career opportunities, portfolio presentation, business practices, professional ethics, photographic law, and personal objectives. A variety of professional guests visit the course.

Prerequisites: PF 311 A and PF 313 A.

**PF 414 A/B****Senior Film Forum I and II**

3 hours

3 credits

Selected topics dealing with specific issues in film history, theory, and analysis. Additional areas of concentration have included script writing and sound and animation history.

Prerequisites: PF 314 A/B.

**PF 415 A/B****Senior Photography Seminar I and II**

6 hours

3 credits

An analysis of contemporary criticism in photography. Extensive reading and some writing with attention to current showings and exhibitions are required.

Prerequisite: permission of department chairperson required.

**PF 499****Internship**

3 credits

An apprentice/intern program in which the student is placed in one of several professional photographic situations. Placements include assisting in professional studios, practice in biomedical photography laboratories, and curatorial positions in galleries.

Prerequisites: PF 211 A/B.

## Printmaking

**PR 102****Freshman Screenprinting**

3 hours

1.5 credits

Basic screenprinting methods will be introduced such as paper stencil, direct photosensitive emulsion, and resist. Waterbase screenprinting inks are used. Emphasis is on developing personal imagery.

**PR 201****Relief/Monotype**

6 hours

3 credits

This course of study introduces basic relief printmaking and monotype techniques. Relief includes linoleum cut, woodcut, and collograph in black and white and color. Monotype includes watercolor and oil-base ink techniques, black and white and color.

This course is primarily a course for Sophomore Fine Arts majors and should be completed as part of the core curriculum in Fine Arts. An alternate course is PR 204 Screenprinting/Etching. Printmaking majors will take both courses over the year. Painting and Sculpture majors will take only one. Non-Fine Arts majors may enroll in the class for studio elective credit, space permitting. All students must have successfully completed foundation courses or comparable program of study.

**PR 202****Screenprinting**

3 hours

1.5 credits

This course offers an introduction and investigation of all basic methods of screenprinting with emphasis on acquisition of visual expression and technical skills. Waterbased inks are used exclusively. Paper stencil, resist, and photosensitive emulsion techniques will be explored.

**PR 204****Screenprinting/Etching**

6 hours

3 credits

This course of study introduces basic methods of screenprinting and intaglio with an emphasis on visual expression and technical skill.

Screenprinting techniques to be explored include paper stencil, resist, and photosensitive emulsion. Waterbased screenprinting inks are used. Intaglio techniques investigated include etching, drypoint, and aquatint. Students will be encouraged to combine media.

This course is primarily a course for Sophomore Fine Arts majors and should be completed as part of the core curriculum in Fine Arts. An alternate course is PR 201 Relief/Monotype. Printmaking majors will take both courses over the year. Painting and Sculpture majors will take only one. Non-Fine Arts majors may enroll in the class for studio elective credit, space permitting. All students must have successfully completed foundation courses or comparable program of study.

**PR 205****Concepts/Works on Paper**

6 hours

3 credits

This course offers the student an opportunity for idea development, visual perception, and the organization of experience into compositions. Primary emphasis is on developing visual expression, skill in using various materials, and growth of critical evaluative abilities through group discussions and critiques. Contour drawing, collage, Xerox transfer, and other experimental drawing techniques will be explored. Students will be encouraged to combine media. Concepts/Works on Paper is offered to Sophomore Fine Arts majors as an alternative to FA 222 Drawing. It is of special interest to Printmaking majors because it explores some alternative image making techniques which may be used in preparation to making a print. Non-Fine Arts majors may enroll in the course for studio-elective credit.

**PR 211****Etching/Monotype**

3 hours

1.5 credits

Introduction to the basic intaglio methods including etching, drypoint, aquatint, collograph, and photo-etching techniques.

**PR 212****Lithography**

3 hours

1.5 credits

This course offers students an introduction to lithographic drawing and printing methods. Students are encouraged to develop their own ideas through the medium and explore it with regard to their major field.

**PR 222****Non-silver Printmaking Processes**

3 or 6 hours

1.5 or 3 credits

Students are introduced to the basic techniques of non-silver by building images in color with layers of brushed-on light-sensitive emulsion. Light-resists can range from photogram objects to drawings and paintings, to film or paper negatives. Processes covered are Vandyke brown, cyanotype, gum bichromate, and palladium.

**PR 223****Bookbinding Methods**

3 hours

1.5 credits

A workshop class familiarizing the student with the characteristics and handling qualities of materials used in various book structures. Some of the structures covered include pamphlet binding, multi-signature books, clamshell boxes, portfolios, accordion structures, and oriental binding. Emphasis will be placed upon both the use of archaically sound materials and the use of these structures as vehicles for the students' creative expression.



**PR 224**  
**Book Arts: Structures**

3 hours  
1.5 credits  
Historical book forms serve as models and as a departure point for innovative new work. Students are made familiar with traditional binding techniques, encouraged to explore new applications and to experiment by combining images and text into unique book structures. Some of the structures presented are signature binding, Japanese binding, accordion structure, pop-up structures, and tunnel books.

While this course is an introductory level course, it may also serve as a follow-up course for students who have already completed PR 223 Bookbinding Methods or PR 305 Book Arts I: Type and Binding, since much of the material covered is different.

**PR 300**  
**Lithography**

6 hours  
3 credits  
All of the basic techniques of drawing, image making, and printing skills that are necessary to produce hand-pulled, black and white lithographs from stones and plates will be experienced. An emphasis will be placed on visual expression and development of ideas through group discussions and critiques.

This is a major requirement for Junior Printmaking majors, non-majors may enroll for studio-elective credit.

**PR 306 A/B**  
**Print Study Seminar I and II**

3 hours, alternate weeks  
1.5 credits  
Students meet at the Philadelphia Museum of Art in the Print Study room. Here, students study and discuss original prints and rare books from the museum collection. In the fall, masters of the 15th through the 18th-century are introduced and researched. In the spring, masters of the 19th through the 20th-century are introduced and researched. Various print processes that parallel the material covered in the course will be researched in the Printmaking studios.

**PR 307**  
**Book Arts: Concept and Structure**

6 hours  
3 credits

**PR 308**  
**Advanced Lithography Workshop**

6 hours  
3 credits  
Students are offered the opportunity for further investigation and development of lithographic image making, including photographic techniques and multi-color printing. Edited prints of greater scope and complexity are undertaken, consistent with the student's interest and experience.  
Prerequisite: PR 300.

**PR 322**  
**Advanced Non-silver**

3 or 6 hours  
1.5 or 3 credits  
Students will have the opportunity for continued development of image and skills in combinations of non-silver processes.  
Prerequisite: PR 222.

**PR 326**  
**Introduction to Offset Lithography**

3 or 6 hours  
1.5 or 3 credits  
Students are offered a hands-on course which develops skills in image preparation and printing techniques using offset lithography. An emphasis will be placed on personal imagery. Both hand-drawn and photographic methods of image making will be investigated.

**PR 327**  
**Advanced Offset Lithography**

3 or 6 hours  
1.5 or 3 credits  
Students will have the opportunity for a continued investigation of offset lithography.  
Prerequisite: PR 326.

**PR 400**  
**Advanced Workshop**

6 hours  
3 credits  
Students continue to develop their ideas, images, and techniques while establishing their direction and personal original expression. The workshop atmosphere permits a comfortable handling of all procedures and printmaking processes. Students are encouraged to be involved with adjacent expressive means such as drawing, painting, sculpture, photography, crafts, etc.  
Prerequisites: PR 201, PR 204, PR 300, PR 305, and FA 333 A.

**PR 407 A/B**  
**Thesis Seminar I and II**

3 hours  
1.5 credits  
Students will work toward the acquisition of a professional profile, including a resume and artist's statement. In addition, they will develop portfolio and slide presentations. They will participate in discussions of works in progress, with faculty and guest lecturers, and cultivate an awareness of contemporary conditions and practices in the field through gallery visits, readings, discussions, and guest lectures.

**PR 410**  
**Book Arts II: Type/Image**

6 hours  
3 credits  
The course offers students an opportunity to explore the integration of type and relief image in unique and editioned book structures. Hands-on experience in dealing with composition (metal) type and computer typesetting will be on an intermediate level. Methods of relief printing will be explored and cultivated. Wood engraving, photopolymer relief, color reduction printing, and related traditional and contemporary methods of multiple image making will be pursued. Special emphasis will be on development of a personal visual language.  
Prerequisites: PR 305 and IL 204.

**PR 412**  
**Advanced Printmaking Media**

6 hours  
3 credits  
This course of study offers the student an opportunity for continued investigation into etching and waterbased screenprinting on an advanced level both in terms of technical understanding and the development of imagery. The emphasis will be on the integration of idea and process.  
Prerequisite: One of the following must be completed: PR 204 or PR 211.

**PR 420**  
**Thesis Workshop**

6 hours  
3 credits  
This course offers the student the opportunity to develop a body of work in preparation for portfolio and exhibition presentation. An emphasis is placed in the development of ideas and content of individual student's work, which is supported by a series of individual and group critiques by faculty and visiting artists. The student is expected to participate in group exhibitions as well as a solo exhibition and to present a professional portfolio of work.  
Prerequisites: PR 201, PR 204, PR 300, PR 305, and FA 333 A.

**PR 425**  
**Book Production**

6 hours  
3 credits

**PR 600 A**  
**Colloquium I: Text and Image**

3 hours  
1.5 credits  
An understanding of language and verbal constructs enables the individual to explore the relationship between text and imagery. Emphasis is placed on the individual's personal vision throughout the program's course of study.

**PR 600 B**  
**Colloquium II: History of the Book**

3 hours  
1.5 credits  
Hands-on study of rare books and manuscripts from antiquity to the present with discussions dealing with their structural, historical, and artistic significance. The class meets at the Library Company of Philadelphia with field trips to local special collections.  
Prerequisite: PR 600 A.

**PR 610 A/B**  
**Book Arts Studio**

3 to 4.5 credits  
A series of studio courses exploring conceptual concerns intrinsic to the creation of a book. The student learns to incorporate calligraphic, handset or computer-generated letterforms with images in unique and edition books. Emphasis is on proficiency in process and the creation of a personal visual language. The focus is on achieving a strong foundation in technical and conceptual skills. Frequent faculty and visiting artist critiques encourage an evolution in ideas and imagery.  
Prerequisite: PR 610 A.

**PR 623 A/B**  
**Bookbinding**

3 hours  
1.5 credits  
Basic book structures are explored in the first semester with emphasis on sound conservation techniques and good craftsmanship. In the second semester historic book structures serve as models and departure points for innovative bindings.

**PR 626**  
**Offset Lithography**

3 to 6 hours  
1.5 to 3 credits  
Offers the student hands-on experience with offset lithography as an artist's medium. The primary focus is on the creation of personal imagery (photographic and/or hand drawn) for prints and books. The course enables students to take advantage of state-of-the-art production methods and develop skills in photomechanical processes, platemaking and color printing.  
Prerequisites: PR 600 A, PR 610 A, and PR 623 A.

**PR 700 A/B**  
**Colloquium: Professional Practices**

3 hours, alternate weeks  
1.5 credits  
Professional practices and issues related to the fields of printmaking, book, and publication arts are explored through discussions, lectures, and field trips in the first semester. In the second semester, the focus is on the completion of the individual's written thesis requirements. Each thesis candidate prepares a resume, an artist's statement, and presents a slide lecture to be placed on record in the University Library.  
Prerequisites: PR 600 A/B.

**PR 710 A/B**  
**MFA Thesis Studio**

3 credits  
A continuation of book and printmaking projects are combined with related visual concerns in preparation for the required MFA Thesis Exhibition to be presented during the final semester. The MFA candidate develops an individual course of study and defines the projects in a written contract. A thesis committee to advise the student through the thesis exhibition process is chosen during the fall semester. The evolution of ideas and imagery is encouraged through frequent faculty and visiting artist critiques.  
Prerequisites: PR 610 A/B.

**PR 723 A/B**  
**Bookbinding**

3 hours  
1.5 credits  
Continued investigation of the book structure at an advanced technical level. Individual attention to developing creative solutions to support book content will start in the first semester. Through critiques and individual instruction the final semester will be devoted to developing structures that support thesis work.  
Prerequisites: PR 623 A and PR 623 B.

## Sculpture

**SC 101**  
**Freshman Sculpture**

3 hours  
1.5 credits

**SC 201**  
**SC 202**  
**Sculpture I**

6 hours  
3 credits  
An introductory studio course on the fundamentals of sculpture. The approach is through tactile and visual perception with instruction in both traditional and contemporary form making in a variety of materials and techniques. Sculptural issues addressed are the recognition and construction of space and form, axial relationships, movements, scale, weight, balance, organic and geometric qualities, modularities, transformations, and symbolic meaning.  
One semester required of all Fine Arts majors (SC 201 or SC 202).  
Both semesters required of all Sculpture majors.

**SC 220 A/B**  
**Molding and Casting**

3 hours  
1.5 credits  
In the first semester, the course covers processes and techniques utilizing plaster, rubber, plastics, clays, and wax for making hard and flexible molds and for casting sculpture in durable materials. The second semester provides a thorough foundation in foundry practices, including wax preparation, investing, pouring bronze or aluminum, chasing, finishing, and patinating finished metal casts.

**SC 241**  
**SC 242**  
**Introduction to Sculpture Projects**

6 hours  
3 credits  
An open studio oriented toward helping the development of individual initiative. Stressed is how ideas are transformed into sculptural statements through aesthetic reasoning and the internal logic of a sculpture's color, material, and physical construction.

**SC 260 A/B**  
**Structure of the Figure**

6 hours  
3 credits  
An anatomic and morphological analysis of male and female bodies for artists through a three-dimensional constructional method. Covered are proportions, anatomic structure, surface topology, morphological variation, and the body in movement. This course is directed toward two-dimensional artists as well as sculptors, and what is stressed are the means by which the body's salient features can be recognized from any viewpoint in any pose.

**SC 321****Carving**

3 hours

1.5 credits

This course introduces the student to carving, one of the basic methods of forming sculpture. Students learn to prepare, maintain, and use the tools of the carver. They will be introduced to the characteristics of suitable carving materials. Emphasis is placed on the exploration of the formal and expressive potentials of carved sculpture.

**SC 401****SC 402****Sculpture III**

6 hours

3 credits

Terms like monumental, genre, narrative, emblematic, environmental, etc., reflect the cluster of types of sculptural imagery. This studio-criticism course is concerned with the ideational and technical issues raised by various types of sculptural imagery which are assigned in turn. What is stressed in each case is the relationship that sculptures have with the context they exist in and the purpose they serve.

Prerequisite: SC 202.

Required of all Sculpture majors.

**SC 421****Metals**

3 hours

1.5 credits

Form making in non-cast metal sculpture has contributed much to the history of sculpture, particularly in the present, where the idiom has become as familiar as carving and modeling. Concurrently offering both basic and advanced technical instruction in welding, forging, and other ferrous metal techniques, this course is oriented to making sculpture with iron or steel.

**SC 431****SC 432****Advanced Figure Modeling**

6 hours

3 credits

For students seriously involved with the figure, this course provides an atelier to continue figure modeling on increasingly advanced levels, and a context to help formulate a personal figurative sculptural idiom. Works are sculpted at various scales and independent projects are undertaken in consultation with the faculty. Critiques involving the meaning and sculptural significance of the works are an integral part of the ongoing class activity.

Prerequisites: SC 223, SC 231, and SC 232, or by permission.

**SC 433****Projects in Figure Modeling**

6 hours

3 credits

**SC 441****SC 442****Advanced Projects**

6 hours

3 credits

This course provides a studio context where maturing, self-initiated areas of concentration in sculpture can be developed to fruition on an advanced level. Whatever the direction, a critical emphasis is placed through both open and devised assignments on how materials and forms compatible to personal statements are found.

Prerequisites: SC 241 and SC 242.

# Master of Fine Arts in Ceramics, Painting, or Sculpture *summer program*

The following courses are available only to those students who are enrolled in the Summer MFA Program.

## CR/PT/SC

### MFA Major Studio I, II, III, IV

Offered as advanced work in ceramics, painting, or sculpture, the major studio is based on individual tutorials conducted within the student's studio space in consultation with resident faculty and visiting artists. Students also meet periodically for group events and critiques with visiting artists. The major studio is the central integrative course in the MFA program, taught by master artists focused on developing mastery in the student. Here, all of the other aspects of the program impact on the student's own practice and understanding of the discipline. Major studio course work occurs during four sequential summer sessions:

#### XX 610 \*

##### Major Studio I

4.5 credits

Evaluation of the student's artistic involvement, projecting and testing options for the direction of the student's graduate work.

#### XX 611 \*

##### Major Studio II

4.5 credits

Further exploration of the options, with increased awareness of theoretical issues and personal vision.

#### XX 710 \*

##### Major Studio III

4.5 credits

Greater focus in the student's work, with a view to completing the personal repertoire of skills and expression in the medium needed to undertake a thesis project.

#### XX 711 \*

##### Major Studio IV

4.5 credits

Planning and initiation of a sustained body of mature work to be presented in a thesis exhibition during the following summer.

Each major summer studio concludes with an assessment of and planning for the work to be completed as two independent studios during the remainder of the academic year. A winter review weekend will be scheduled to assess progress of the Fall independent studio work.

\* Note regarding course numbers: Prefixes (XX) for the major studio courses will reflect the student's area of concentration: Ceramics (CR), Painting (PT), or Sculpture (SC)

## FA 610, 611, 710, 711

### Studio Topics

1.5 credits each summer

This course brings together students from each of the major disciplines to explore studio issues common to all visual arts.

## AE 600, 700

### Colloquium: Learning and Teaching in the Arts

1 credit each summer

This course assumes that some of the program participants either are teachers now or may teach at some level during their professional careers. The colloquium is an interdisciplinary forum intended to relate studio development and accomplishment, as well as critical, aesthetic, and historical aspects of art, to the process and implementation of learning and teaching. Utilizing lectures, readings, visual resources and directed group dynamics and discussions, the colloquium explores varied topics each of the four summers.

## FA 691, 692, 693, 694, 791, 792

### Independent Studio I, II, III

2 credits each per semester

At the conclusion of Major Summer Studios I, II, and III, the student and faculty mentor agree on a plan of work to be pursued during the following semester. Working independently, the student is expected to consult with the faculty mentor during the Fall and Spring off-campus semesters. Students should have access to off-campus studio space during the independent studio semesters as the intention of this experience is to develop a pattern of studio investigation which is integrated into the demands of their daily lives. Students return to the campus for the weekend of Winter Critique that will include individual and group critiques on work completed during the Fall Independent Studio. Concurrently, plans for the Spring Independent Studio will be formulated. This work will be evaluated at the beginning of the next Major Summer Studio session.

## FA 793, 794

### Thesis Preparation/Fall IV and Spring IV

2 credits per semester

During the fall and spring, each student independently produces a body of work intended for presentation in a thesis exhibition the following summer. Work completed during the fall semester is evaluated at the Winter Critique, at which time a preliminary draft of the artist's statement is reviewed. Work completed during the spring semester, together with the entire thesis, is evaluated by the thesis committee at the beginning of the summer session, and a determination is made as to whether the work is ready for presentation.

## FA 795

### MFA Thesis and Exhibition

The MFA degree certifies that the artist has attained a high level of competence and independent judgement in the discipline and is qualified to stand with his/her mentors as a master artist. The thesis exhibition and statement are intended to serve as a demonstration of this mastery.



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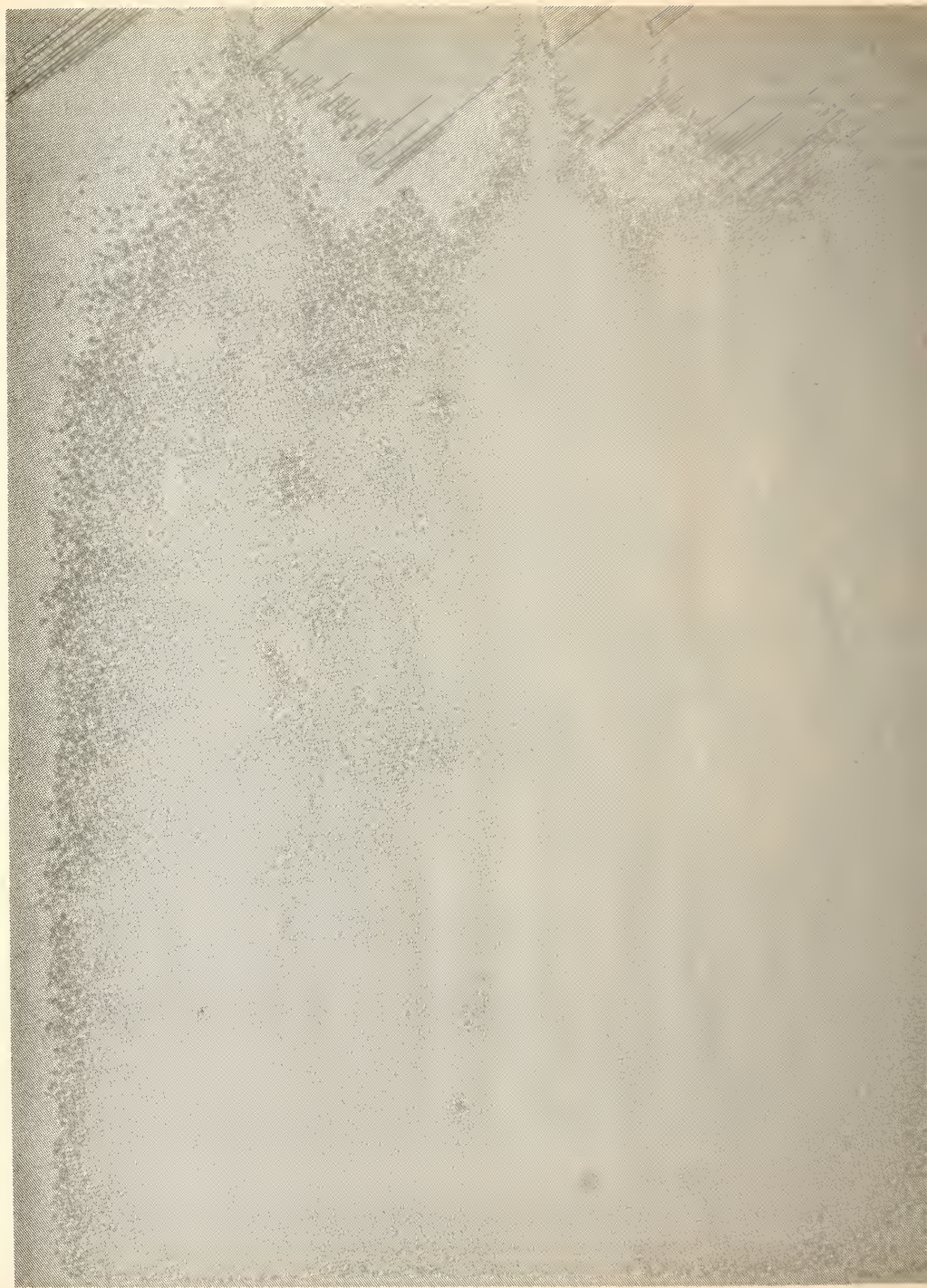
# The University of the Arts

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**Philadelphia College of Performing Arts**









# Philadelphia College of Performing Arts

**Stephen Jay, Dean**  
**Annette DiMedio, Assistant Dean**

## Accreditation

The Philadelphia College of Performing Arts (PCPA) of The University of the Arts is accredited by the Middle States Association of Colleges and Schools, and the National Association of Schools of Music, and has approval of the Commonwealth of Pennsylvania for the granting of degrees in the performing arts.

## The College

The Philadelphia College of Performing Arts is comprised of the Schools of Dance, Music, and Theater Arts. Its curricula combine the performance emphasis of the traditional conservatory, stressing individualized training, practice, and discipline, with a liberal arts education.

Founded in 1870 as the Philadelphia Musical Academy, and merged with the Philadelphia Conservatory of Music in 1962, the College has long been regarded as one of America's foremost professional schools of higher education. Many of its early graduates and faculty were members and founders of the Galley Philadelphia Orchestra when it was formed in 1900. The Academy of Music, home of the world-famous Philadelphia Orchestra, is adjacent to the historic Merriam Theater building, headquarters of the Philadelphia College of Performing Arts.

In 1976 the institution was renamed the Philadelphia College of the Performing Arts, thereby signaling its intention to expand its program to include all three of the performing arts disciplines – Music, Dance, and Theater. In 1977, the Philadelphia Dance Academy joined the College to become the School of Dance. Founded in 1947, The Philadelphia Dance Academy was one of the foremost conservatories of dance in the nation and one of the first three institutions in the country granting a degree in dance. The School of Theater was initiated in 1983.

The Philadelphia College of Performing Arts thus became Pennsylvania's first and only independent college dedicated exclusively to the performing arts, and one of the first of its kind in the United States. Its philosophy is founded on the principle that there is a common bond among artists, whatever their discipline, and that artists must interact with each other for their inspiration and growth. Indeed, many of the College's students have developed interdisciplinary careers which require familiarity with all the performing arts. Its recent association with the Philadelphia College of Art and Design as part of The University of the Arts adds an extraordinary new dimension to PCPA's artistic training by bringing performing and visual artists together in a single, professional, educational community.

## Major Areas of Study

All students are assigned to a faculty advisor. Lists are posted in each of the Schools' offices during the first week of the academic year.

Appointments will be made at the mutual convenience of the student and the faculty advisor.

Students should feel free to see their advisor at any time concerning problems they may encounter.

### School of Dance

#### Undergraduate Programs

Bachelor of Fine Arts (BFA) in Dance

Bachelor of Fine Arts (BFA) in Dance Education

Certificate in Dance

#### Dance Majors

Ballet

Dance Education

Jazz/Theater Dance

Modern

### School of Music

#### Undergraduate Programs

Bachelor of Music (BM) - Performance

Bachelor of Music (BM) - Composition

Diploma Program

Certificate Program

#### Graduate Program

Master of Arts in Teaching, Music Education

#### Areas of Concentration

Flute

Clarinet

Saxophone

Woodwind Major

Trumpet

Trombone

Tuba

Guitar

Electric Bass

Upright Jazz Bass

Percussion

Drums

Piano

Violin

Viola

Cello

Composition

Voice

### School of Theater Arts

#### Undergraduate Program

Bachelor of Fine Arts (BFA) in Theater Arts

Programs:

Acting

Musical Theater

## Credit-Hour Ratio

Please refer to the course descriptions for specific information.

# The School of Dance

**Susan B. Glazer**

Director

**Edna Cohen**

Assistant Director

309 South Broad Street

215-875-2269

The School of Dance is dedicated to the training of young artists for careers as professional performers, dance educators, and choreographers, and provides an intensive exploration of dance in its physical, intellectual and creative aspects. The School provides an environment in which students may develop an individual artistic vision while being exposed to a variety of artistic roles.

## Facilities

The three main studios of the School of Dance are located at 309 South Broad Street. These spacious, bright, and well-lighted studios are fully equipped with barres and mirrors, huge windows, pianos, audio consoles, and ceiling fans. Their floors are constructed with four-inch, state-of-the-art suspension for the safest and most comfortable dancing surface available. Lockers, dressing rooms, showers, and lounges are found adjacent to the studios. Three additional studios are located at 313 South Broad Street. The University has completely restored its historic Merriam Theater, which serves as the institution's major performance hall for students, as well as "home" to a number of regional performing arts organizations, including the Pennsylvania Ballet. The UArts Dance Theater, a 250-seat theater, is used for dance-student performances. The Albert M. Greenfield Library contains books, journals, and videotapes devoted to dance, which are available to students for research and coursework.

## Programs of Study

Bachelor of Fine Arts (BFA) in Dance  
Bachelor of Fine Arts in Dance Education  
(BFA Dance Ed)  
Certificate in Dance – two-year program

### Majors

Ballet  
Jazz/Theater Dance  
Modern Dance  
Dance Education

### Bachelor of Fine Arts in Dance: Ballet, Modern, or Jazz/Theater Dance

The Bachelor of Fine Arts (BFA) in Dance is a program designed for those students who wish to prepare for professional careers in dance performance and/or choreography. The BFA in Dance program is normally completed in four years of full-time study with a total requirement of 128 credits.

### Bachelor of Fine Arts in Dance Education

The Bachelor of Fine Arts (BFA) in Dance Education is a program designed specifically for students whose primary intention is to enter the profession as a teacher of dance. Although there is currently no Pennsylvania State certification for dance teachers, this program includes supervised class teaching in schools and/or private dance studios. The BFA in Dance Education is designed as a four-year program of full-time study with a total requirement of 130 credits.

### Certificate in Dance

The Certificate in Dance is a two-year, 55-credit program intended for those students who wish to concentrate exclusively on dance studies. This intensive program is designed to develop the student's familiarity with and proficiency in a broad spectrum of dance styles. The Certificate in Dance is awarded in recognition of achievement, and does not constitute an academic degree.

## The Curriculum

The curriculum in the School of Dance has been carefully organized to allow the students to grow to their maximum potential as dancers. It has been developed over the years by professionals who are experienced with the world of dance and its demands.

Daily technique classes in ballet, modern dance, and jazz dance are basic to all courses of study. Electives include improvisation, repertory, partnering, Spanish dance, ethnic dance, and character dance. Through courses such as dance history and score reconstruction, the student will gain a historical perspective of different dance traditions. Music and acting classes provide the necessary links to allied performing arts. The curriculum includes courses in the liberal arts and social sciences, with special emphasis placed upon the manner in which they relate to the arts.

## Faculty – School of Dance

### Ballet

Andrew Pap - *Associate Professor*  
Barbara Sandonato - *Adjunct Professor*  
Carol Lupescu Sklaroff - *Adjunct Associate Professor*  
Jon Sherman - *Adjunct Assistant Professor*  
Suzanne Slenn - *Adjunct Assistant Professor*

### Jazz/Theater Dance

Peter Bertini - *Associate Professor*  
Beth Hirschhaut-Iguchi - *Adjunct Associate Professor*  
Nancy Kantra - *Adjunct Associate Professor*  
Ronen Koresh - *Adjunct Assistant Professor*  
Wayne St. David - *Lecturer*

### Modern Dance

Ruth Andrien  
David Appel - *Visiting Adjunct Associate Professor*  
Manfred Fischbeck - *Adjunct Associate Professor*  
Nancy Kantra - *Adjunct Associate Professor*  
Milton Myers - *Adjunct Associate Professor*  
Faye B. Snow - *Adjunct Associate Professor*  
Pat Thomas - *Assistant Professor*

### Tap Dance

Joan Lanning  
Michael Lanning - *Senior Lecturer*  
LaVaughn Robinson - *Adjunct Professor*

### African Dance

Jeanine Lee Osayande - *Adjunct Associate Professor*

### Spanish Dance

Nancy Heller - *Associate Professor*

### Brazilian Dance

Peter Bertini - *Associate Professor*

### Dance Studies

Mary Lisbeth Bartlett - *Acting, Senior Lecturer*  
Conrad Bender - *Theater Functions*  
Peter Bertini - *Dance Notation, Composition, Senior Production, Associate Professor*  
Annette DiMedio - *Music Survey, Associate Professor*  
Manfred Fischbeck - *Improvisation, Composition, Adjunct Associate Professor*  
Susan B. Glazer - *Director, Dance Education*  
Terry Greenland - *Voice, Senior Lecturer*  
Nancy Kantra - *Yoga, Adjunct Associate Professor*  
Neil Kutner - *Theater Functions*  
Rachel Mausner - *Alexander Technique, Lecturer*  
Pearl B. Schaeffer - *Dance Pedagogy, Adjunct Associate Professor*  
Connie Vandarakis - *Anatomy/Kinesiology, Senior Lecturer*

### Accompanists

Larissa Bell  
Hans Boman  
Ahmed Gondo  
Saine Hsu  
Richard Iannaccone  
Maxine Jaffe  
John Levis  
Tom Lowery  
Roberto Pace

### Technical Director

Jay Madara

### Costumer

Clyde Michael Hayes

## Dance Core Curriculum

The Core Curriculum is common to all Bachelor of Fine Arts programs in the School of Dance for the first two years. These required courses develop a solid foundation from which students pursue their specific areas of interest.

### Freshman Year

		Semester
		1st 2nd
DA 101A/B	Ballet I-II	2 2
DA 103A/B	Modern Dance I-II	2 2
DA 113A/B	Jazz Dance I-II	1 1
DA 123A/B	Tap I-II	1 1
DA 107	Eurythmics	1 -
DA 109	Improvisation I	- 1
DA 116A/B	Fundamentals of the Art of Dance I-II	1 1
DA 117A/B	Survey of Music I-II	3 3
	Electives	- 1
HU 110A/B	First Year Writing	3 3
HU 103A/B	Intro. to Modernism	3 3
		<b>17 18</b>

### Sophomore Year

DA 201A/B	Ballet III-IV	2 2
DA 203A/B	Modern Dance III-IV	2 2
DA 213A/B	Jazz Dance III-IV	1 1
DA 205A/B	Notation I-II	2 2
DA 209	Anatomy for Dancers	1 -
DA 210	Kinesiology	- 1
DA 211A/B	Dance History I-II	3 3
DA 216	Music for Dancers	1 -
DA 217	Dance Composition I	- 1
DA 77-	Dance Ensembles/Labs	1 1
	Electives	1 1
HU XXX	Humanities	3 3

**17 17**

## Ballet Major

Total Credits: 128

The final two years of the Ballet major emphasize advanced technique in ballet, including Pointe or Men's Ballet class. In addition, Ballet majors continue non-major studies in either Modern or Jazz Dance.

Junior Year		Semester	
		1st	2nd
DA 301A/B	Ballet V-VI	4	4
DA 308A/B	Dance Pedagogy I-II	2	2
DA 307A/B	Ballet Repertory I-II	1	1
DA 309A/B	Partnering I-II	1	1
DA 319	Theater Functions	-	1
DA 324	Character Dance	-	1
DA 326A/B	Modern Dance for Non-Majors V-VI	1	1
DA 347A	Acting I	1	-
DA 321A/B	Pointe I-II or Men's Class I-II	1	1
DA 327A/B	Dance Ensembles/Labs	1	1
DA 77-	Elective	-	1
HU XXX	Humanities	3	3
		<b>15</b>	<b>17</b>
Senior Year			
DA 401A/B	Ballet Major VII-VIII	4	4
DA 419A/B	Dance Production I-II	2	2
DA 426A/B	Modern Dance for Non-Majors VII-VIII	1	1
DA 77-	Dance Ensembles/Labs	1	1
	Electives	2	-
HU XXX	Humanities	3	6
		<b>13</b>	<b>14</b>

Note: DA 328 and DA 428 may substitute for DA 326 and DA 426.

## Jazz/Theater Dance Major

Total Credits: 128

The Jazz/Theater Dance major emphasizes acting, music, and voice in addition to the technical study of jazz dance, and prepares students for dance careers related to theatrical performance.

Junior Year		Semester	
		1st	2nd
DA 311A/B	Jazz V-VI	4	4
DA 308A/B	Dance Pedagogy I-II	2	2
DA 317A/B	Dance Composition II-III	2	2
DA 319	Theater Functions	-	1
DA 323A/B	Tap III-IV	1	1
DA 325A/B	Ballet for Non-Majors V-VI	1	1
DA 345A/B	Voice I-II	1	1
DA 347A/B	Acting I-II	1	1
DA 77-	Dance Ensembles/Labs	1	1
	Elective	-	1
HU XXX	Humanities	3	-
		<b>16</b>	<b>15</b>
Senior Year			
DA 411A/B	Jazz VII-VIII	4	4
DA 419A/B	Dance Production I-II	2	2
DA 425A/B	Ballet for Non-Majors VII-VIII	1	1
DA 77-	Dance Ensembles/Labs	1	1
HU XXX	Humanities	6	6
		<b>14</b>	<b>14</b>

Note: DA 326 and DA 426 may substitute for DA 325 and DA 425.

## Modern Dance Major

Total Credits: 128

Modern Dance majors further develop technique, repertoire, and composition in the area of Modern Dance. In addition, Modern Dance Majors also pursue non-major studies in either Ballet or Jazz Dance.

Junior Year		Semester	
		1st	2nd
DA 303A/B	Modern Dance V-VI	4	4
DA 305A/B	Modern Repertory I-II	1	1
DA 308A/B	Dance Pedagogy I-II	2	2
DA 317A/B	Dance Composition II-III	2	2
DA 319	Theater Functions	-	1
DA 322A/B	Improvisation II-III	1	1
DA 325A/B	Ballet for Non-Majors V-VI	1	1
DA 77-	Dance Ensembles/Labs	1	1
	Elective	-	1
HU XXX	Humanities	3	3
		<b>15</b>	<b>17</b>
Senior Year			
DA 403A/B	Modern Dance VII-VIII	4	4
DA 419A/B	Dance Production I-II	2	2
DA 425A/B	Ballet for Non-Majors VII-VIII	1	1
DA 77-	Dance Ensembles/Labs	1	1
HU XXX	Humanities	3	6
	Electives	2	-
		<b>13</b>	<b>14</b>

Note: DA 328 and DA 428 may substitute for DA 325 and DA 425.



## Dance Education Major

Total Credits: 130

Students choosing to pursue the Bachelor of Fine Arts in Dance Education continue dance technique studies in one major area and one non-major area of concentration. The culmination of the program is an internship as a student teacher.

### Junior Year

		Semester	
		1st	2nd
DA 3XXA/B	Major Technique	4	4
DA 3XXA/B	Non-Major Dance	1	1
DA 308A/B	Dance Pedagogy I-II	2	2
DA 317A/B	Dance Composition II-III	2	2
DA 319	Theater Functions	-	1
DA 77-	Dance Ensembles/Labs	1	1
	Elective	-	1
HU XXX	Humanities	3	-
HU XXX	Psychology	3	3
		<b>16</b>	<b>15</b>

### Senior Year

DA 4XXA/B	Major Technique	4	-
DA 4XX	Non-Major Dance	1	-
DA 408A/B	Dance Symposium I-II	3	3
DA 410	Student Teaching	-	8
DA 419A/B	Dance Production I-II	2	2
HU 4XX	Humanities	3	-
HU XXX	Psychology	3	-
	Elective	-	1
		<b>16</b>	<b>14</b>

## Certificate in Dance

Total Credits: 55

### First Year

		Semester	
		1st	2nd
DA 101A/B	Ballet I-II	2	2
DA 103A/B	Modern Dance I-II	2	2
DA 107	Eurythmics	1	-
DA 109	Improvisation I	-	1
DA 113A/B	Jazz Dance I-II	1	1
DA 116A/B	Fundamentals of the Art of Dance I-II	1	1
DA 117A/B	Survey of Music I-II	3	3
DA 123A/B	Tap I-II	1	1
DA 319A/B	Theater Functions	-	1
	Electives	1	1
		<b>12</b>	<b>13</b>

### Second Year

DA 201A/B	Ballet III-IV	2	2
DA 203A/B	Modern Dance III-IV	2	2
DA 209	Anatomy for Dancers	1	-
DA 210	Kinesiology	-	1
DA 211A/B	Dance History	3	3
DA 213A/B	Jazz Dance III-IV	1	1
DA 216	Music for Dancers	1	-
DA 217	Dance Composition I	-	1
DA 308A/B	Dance Pedagogy-II	2	2
DA 77-	Dance Ensembles/Labs	1	1
	Electives	2	2
		<b>15</b>	<b>15</b>

## Special Regulations/Requirements

### Dance Technique Class

Presence in Dance Technique class is especially vital to the student's professional development. Dance Technique classes meet up to five times per week, depending upon the course and level. Absences must not exceed twice the number of weekly class meetings per semester for the particular course. Extensive absences, whether "excused" or "unexcused," will adversely effect the course grade.

### Dance Ensembles

Dance majors are expected to actively participate each semester in a Dance Ensemble. (Note: There is no performance requirement for freshmen.) Dance Ensembles are performance-oriented groups in Ballet, Jazz, and Modern Dance. Repertory for Dance Ensembles may be an original work by a faculty member, an exceptional student work, or one reconstructed from dance notation.

Students are expected to complete six ensemble credits (one each semester).

Required performance credit may also be satisfied by participation in Senior Concerts, Composition Concerts, and approved outside professional work.

Additionally, Seniors may earn performance credit in conjunction with their Dance Production course. Sophomores and Juniors may be awarded ensemble credit by doing their own choreography if the work is shown in concert form.

### Senior Dance Concert

1. Preparation for the senior concert takes place during the two-semester Dance Production course under the supervision of a senior faculty member. Each student may select an advisor who will assist in the choreographic and technical production of the concert. Performance dates are chosen in September. Most concerts are shared by several seniors and are performed in the UArts Dance Theater.

2. Jury: All senior dance students will present their finished concert three weeks before their scheduled date of performance to a jury consisting of three faculty members and the Director and Assistant Director of the School of Dance. During this presentation, all technical cues should be in place and announced, and the technical crew must also be present. A draft of the program copy is to be submitted for review.

3. Requirements:

a. Choreography – Modern majors must choreograph a solo work and a large or small group piece. Ballet majors must choreograph one work, either solo or small group. Jazz/Theater majors must choreograph one solo and one group piece, or two group pieces. If any singing is included, the School of Dance vocal coach must be consulted and approve the work.

b. Performance – All students must perform in at least one work of their own choreography and one work of a fellow student. Additionally, Ballet majors must perform in a piece from the standard ballet repertory.

c. Technical Assistance – Each student must fulfill a technical-personnel requirement either as Stage Manager, Lighting Technician/Designer, or Sound Technician. Personnel are selected well in advance of the concert date and meet with the Technical Director of the Theater early in the semester to set up rehearsal dates.

4. Responsibilities: The University will provide the theater, a technical director, and the basic technical facilities. Any additional support, special lighting, or sound needs must be provided by the student. All programs, flyers, and promotional material can be duplicated by the Dance Office if presented well in advance of the production in a finished (typed) state.

5. Evaluation: Dance students view their Senior Concert as the culmination of their four years at The University of the Arts and a most important aspect of their college experience. The faculty, too, judges this performance as a serious demonstration of the student's ability as a dance artist. Evaluations of the content of the performance are offered by at least three faculty members after the pre-concert jury presentation.

The production aspect of the concert will be graded by the faculty in charge of the course. The final grade thus reflects both the process and the choreographic end result.

## Graduation Requirements

In addition to the general PCPA requirements for graduation, each Dance Major must fulfill the Senior Dance Concert requirements, as previously described.

## Dance Extension

309 South Broad Street  
215-875-2269

The Dance Extension Division offers credit and noncredit dance courses for students of all ages, from beginner through advanced levels. The programs enable students to explore their potential in a stimulating and professional environment. The Extension Division presents a wide variety of courses, taught by the same highly qualified instructors who work with our full-time students of the School of Dance. These courses for non-Dance Majors are open to all University of the Arts students for elective credit.

# The School of Dance Course Descriptions

## DA 101 A/B

### Ballet I-II

6 hours

2 credits

Fundamentals of ballet technique including barre and center floor work. The course serves to introduce and develop basic ballet technique and vocabulary. Body placement and alignment is stressed through an understanding and application of these basics. Continuous advancement and development is provided from beginning to advanced levels throughout this four-semester sequence (Ballet I-IV). Required of all Dance majors.

## DA 103 A/B

### Modern Dance I-II

4.5 hours

2 credits

Basic technique of modern dance for the development of skills, intellectual understanding, kinetic perception, and maximum versatility. Includes barre work, center floor, isolation, falls and recoveries, contractions and release. Part of two-year sequence (Modern Dance I-IV). Required of all Dance majors.

## DA 107

### Eurythmics

1.5 hours

1 credit

A beginning course in dance theory and composition which explores the development of rhythm perception through movement improvisation. Students receive weekly movement assignments directed toward specific rhythm and dance problems. Required of all Dance majors.

## DA 109

### Improvisation I

1.5 hours

1 credit

This course comprises breathing and centering warm-ups, isolation exercises, and technical improvisation on movement qualities, including swinging, gliding, falling, rising, slow motion. Students learn to develop choreographic ideas through group improvisational structures. A continuation of the creative work of DA 107. Required of all Dance majors.

## DA 111

### Spanish Dance

1.5 hours

1 credit

A study of the basic techniques of playing castanets for the Sevillanas, as well as development of fundamental skills in footwork and handclaps for flamenco.

## DA 113 A/B

### Jazz Dance I-II

3 hours

1 credit

A presentation of styles designed to broaden knowledge and technique of concert and theater jazz dance. Classes employ floor stretches and center barre as warm-up procedures. Movement patterns emphasize simultaneous coordination of multiple rhythm patterns in different parts of the body. Combinations advance from simple to complex throughout this four-semester sequence (Jazz Dance I-IV). Required of all Dance majors.

## DA 115

### Mime

1.5 hours

1 credit

An exploration of the *commedia dell'arte*, Kabuki, and twentieth-century techniques developed by Decroux, Barrault, and Marceau. Emphasis is placed on animals as the primary key to fundamental movement, as well as analysis of human movement, including elements of age, environment, body type, and facial features.

## DA 116 A/B

### Fundamentals of the Art of Dance I-II

1.5 hours

1 credit

This freshman course deals with basic aesthetic considerations of the dance art form. The first semester examines the nature and forms of dance, dance in relation to other arts, and its language and literature. The second semester is an "Effort-Shape" course, based on the principles of Rudolph Von Laban. Required of all Dance majors.

## DA 117 A/B

### Survey of Music I-II

4 hours

3 credits

Study of rhythm, melody, harmony, tempo and dynamics, and musical forms. The course also surveys the history of music from ancient to modern, including jazz. Musical rhythms and structures are studied in the one-hour laboratory section. Required of all Dance majors.

## DA 119

### Yoga

1.5 hours

1 credit

The study of a system of exercises to achieve physical and spiritual well-being.

## DA 120

### Pilates Mat

1.5 hours

1 credit

The Pilates Mat is a part of the Pilates method of exercise. The Pilates Mat helps build strength while maintaining flexibility. The Pilates exercise has been used for over 70 years by dancers, musicians and athletes to help them enhance their performance.

## DA 121

### The Alexander Technique

1.5 hours

1 credit

A method for moving with ease and grace which can be used in any situation (ballet, jazz, modern dance, and also everyday activities). By releasing unnecessary tension in movement, the student learns to avoid dance injuries or change harmful habits so that chronic injuries can heal.

## DA 123 A/B

### Tap I-II

1.5 hours

1 credit

Basic vocabulary of tap, and development of rhythmically accurate footwork and accompanying body movements. Required of all Dance majors.

## DA 124

### African Dance

1.5 hours

1 credit

The study of the contribution of black dance to the development of American dance through the mastery of the technique.

## DA 126

### Dance Ethnology

1.5 hours

1 credit

A survey of the broad perspectives of dance as an expression of culture through investigation of Western and non-Western dance forms.

## DA 127

### Stage Combat

1.5 hours

1 credit

Introduces dancers to stage fencing techniques using courtswords, sabers, and daggers.

## DA 129

### Nutrition

1 hour

1 credit

The study of nutrition and its application to food selection, with special emphasis on the nutritional needs of the dancer.

## DA 130

### Dance Therapy

1.5 hours

1 credit

An examination of the use of dance movements as therapeutic tools in working with the physically and mentally handicapped.

## DA 201 A/B

### Ballet III-IV

4.5 hours

2 credits

Continuation of DA 101 A/B. Required of all Dance majors.

**DA 203 A/B**  
**Modern Dance III-IV**

4.5 hours  
2 credits  
Continuation of DA 103 A/B. Required of all Dance majors.

**DA 205 A/B**  
**Notation I-II**

3 hours  
2 credits  
Notation I is an introduction to the Laban system of recording dance movement. The course deals with the study of basic notation symbols for reading and writing movements involving steps, arm and leg gestures, turns, and rhythmic and spatial patterns. Notation II comprises intermediate study in reading and writing dance phrases including torso, parts of the limbs, and head. Required of all Dance majors.

**DA 209**  
**Anatomy for Dancers**

1.5 hours  
1 credit  
A study of the structured makeup of the human body, and the relationship of body systems to each other. Included is a study of the structure and function of the nervous, pulmonary, circulatory, and digestive systems. Required of all Dance majors.

**DA 210**  
**Kinesiology**

1.5 hours  
1 credit  
A study of the mechanics of the body in motion based upon the background provided in Anatomy for Dancers (DA 209). Muscular and biomechanical aspects are presented, with a stress on overuse syndrome and prevention of dance injuries. Required of all Dance majors.

**DA 211 A/B**  
**Dance History I-II**

3 hours  
3 credits  
The study of the interaction between dance and the society in which it develops, emphasizing the changing role and nature of dance. Dance History I deals with dance from the Renaissance through Diaghilev's Ballet Russe. Dance History II surveys dance from pre-World War II to the present. Required of all Dance majors.

**DA 213 A/B**  
**Jazz Dance III-IV**

3 hours  
1 credit  
Continuation of DA 113 A/B. Required of all Dance majors.

**DA 216**  
**Music for Dancers**

1.5 hours  
1 credit  
An exploration of various kinds of musical materials and literature, from Gregorian chant to New Music, relating the selection of music to the creation of dance composition. Improvisation utilizing different sounds and instruments. Prerequisite to Dance Composition (DA 217). Required of all Dance majors.

**DA 217**  
**Dance Composition I**

1.5 hours  
1 credit  
The course integrates the improvisational skills acquired earlier in Eurythmics, Improvisation, and Music for Dancers. Designed to provide the beginning choreographer with the tools needed to structure a dance composition in solo and duet forms. Required of all Dance majors.

**DA 301 A/B**  
**Ballet V-VI**

7.5 hours  
4 credits  
Continuation of DA 201 A/B. Required of students majoring in Ballet.

**DA 303 A/B**  
**Modern Dance V-VI**

7.5 hours  
4 credits  
Continuation of DA 203 A/B. Required of students majoring in Modern Dance.

**DA 305 A/B**  
**Modern Repertory I-II**

3 hours  
1 credit  
A study of contemporary and/or classical repertory by resident or guest choreographers or notators, as well as the viewing, discussion, and analysis of great works on video and film. Required of Modern Dance majors. Other conditions: Upper Divisional status.

**DA 307 A/B**  
**Ballet Repertory I-II**

1.5-3 hours  
1 credit  
The study and performance of dances of the Renaissance and Baroque periods, followed by major classical and modern ballets. Required of Ballet majors.

**DA 308 A/B**  
**Dance Pedagogy I-II**

1.5 hours  
2 credits  
Dance I is an introduction to current philosophies and practices of teaching dance, and a historical survey of the role of dance in education. The second semester deals with identification and exploration of basic concepts of teaching dance, and application of these principles to the concrete development of lesson plans. Required of all Dance majors.

**DA 309 A/B**  
**Partnering I-II**

1.5 hours  
1 credit  
The basic technique of adagio (pas de deux). Students perform major classical works. Required of Ballet majors. May be taken as an elective by other Dance majors with permission of the instructor.

**DA 311 A/B**  
**Jazz V-VI**

7.5 hours  
4 credits  
Continued development of technique and various styles as introduced in DA 113 A/B. The course progresses from basic to complex rhythm and isolation exercises, and movement combinations stressing subtlety of dynamics, as well as preparation of repertory. Required of students majoring in Jazz/Theater Dance.

**DA 317 A/B**  
**Dance Composition II-III**

3 hours  
2 credits  
Continuation of DA 230. Problem solving and analysis of materials through individual projects.

**DA 319**  
**Theater Functions**

1.5 hours  
1 credit  
A basic production course dealing with concepts of lighting and set design dance. Students are required to gain practical experience by working in the theater on dance concerts during the year. Required of all Dance majors.

**DA 321 A/B**  
**Pointe I-II**

1.5 hours  
1 credit  
Basic technique of dancing ballet on pointe. Women dance variations from the classical repertoire. Required of female students majoring in Ballet. May be taken as an elective by other Dance majors.

**DA 322 A/B**  
**Improvisation II-III**

1.5 hours  
1 credit  
Individual improvisations are performed on themes with objects in restricted or altered spaces and times. Various structures are used for group improvisation. Free improvisation with live music is stressed. Required of students majoring in Modern Dance.

**DA 323 A/B**  
**Tap III-IV**

1.5 hours  
1 credit  
The study and practice of the tap style of dance from simple rhythmic footwork to more complex multi-rhythms and repertory. Required of students majoring in Jazz/Theater Dance.



**DA 324****Character Dance**

1.5 hours

1 credit

The course deals with the study of the relationship between ethnic styles of dance and classical ballet, and the proper technique for performing national dances stylized for the classical ballet repertory. Required of students majoring in Ballet. May be taken as an elective by other Dance majors with permission of the instructor.

**DA 325 A/B****Ballet for Non-majors V-VI**

1.5-3 hours

1 credit

Continuation of DA 201 A/B. For students majoring in Modern or Jazz/Theater Dance

**DA 326 A/B****Modern Dance for Non-majors V-VI**

1.5-3 hours

1 credit

Continuation of DA A/B. For students majoring in Ballet or Jazz/Theater Dance

**DA 327 A/B****Men's Class I-II**

1.5 hours

1 credit

The technical movements of dance frequently performed by the male dancer. Required of male students majoring in Ballet. May be taken as an elective by other Dance majors.

**DA 328 A/B****Jazz for Non-majors V-VI**

1.5-3 hours

1 credit

Designed for Ballet and Modern majors. The course further develops the vocabulary and skills learned in DA 213 A/B.

**DA 345 A/B****Voice I-II**

1.5 hours

1 credit

Vocal training for the non-Voice major. Designed to develop the vocal instrument to meet both the musical and non-musical vocal requirements of the theater. Required of students majoring in Jazz/Theater Dance.

**DA 347 A/B****Acting I-II**

1.5 hours

1 credit

Techniques of theatrical expression, improvisation, and interpretation. Required of students majoring in Ballet and Jazz/Theater Dance. Open to Modern Dance majors as an elective.

**DA 401 A/B****Ballet VII-VIII**

7.5 hours

4 credits

Continuation of DA 301 A/B. Required of students majoring in Ballet.

**DA 403 A/B****Modern Dance VII-VIII**

7.5 hours

4 credits

Continuation of DA 303 A/B. Required of students majoring in Modern Dance

**DA 408 A****Dance Symposium I**

3 hours

3 credits

A course designed specifically for those students who will be completing their student teaching requirement in the following semester. The course includes observation techniques, source material preparation, and evaluation criteria. Discussions center around the application of dance principles to the learning situation. The role of dance teacher is examined.

**DA 408 B****Dance Symposium II**

3 hours

3 credits

This course is designed to complement the actual student teaching experience. Specific situations, problems, and achievements of the student teaching process are discussed and evaluated.

**DA 409 A/B****Partnering**

1 credit

**DA 410****Student Teaching**

16 hours

8 credits

Students teach under supervised direction for one semester in a public or private school. If placement for student teaching is not within a school system, arrangements are made for the student to do this supervised teaching through local dance studios. Student Teaching must be taken concurrently with DA 408 B. Prerequisite: DA 408 A

**DA 411 A/B****Jazz VII-VIII**

7.5 hours

4 credits

Continuation of DA 311 A/B. Required of students majoring in Jazz/Theater Dance

**DA 419 A/B****Dance Production I-II**

1.5-3 hours

2 credits

Designed to assist senior students in meeting their graduation performance requirement. Each student participates in the rehearsal, performance, and technical aspects of the senior graduation concerts scheduled at the end of each spring. Students are expected to take major responsibility for the production of these programs. A graduation requirement for all Dance majors.

**DA 421 A/B****Pointe III-IV**

1.5 hours

1 credit

Continuation of DA 341 A/B

**DA 422****Styles of Jazz**

1.5 hours

1 credit

An exploration of Jazz styles of historic and contemporary Jazz dance artists.

**DA 425 A/B****Ballet for Non-majors VII-VIII**

1.5-3 hours

1 credit

Continuation of DA 325 A/B. For students majoring in Modern or Jazz/Theater Dance

**DA 426 A/B****Modern Dance for Non-majors VII-VIII**

1.5-3 hours

1 credit

Continuation of DA 326 A/B. For students majoring in Ballet or Jazz/Theater Dance.

**DA 427 A/B****Men's Class III-IV**

1.5 hours

1 credit

Continuation of DA 327 A/B

**DA 428 A/B****Jazz for Non-majors VII-VIII**

1.5-3 hours

1 credit

Continuation of DA 328 A/B. For students majoring in Ballet and Modern Dance

**DA 445 A/B****Voice III-IV**

1.5 hours

1 credit

Continuation of DA 345 A/B

**DA 447 A/B****Acting III-IV**

1.5 hours

1 credit

Continuation of DA 347 A/B. Required of students majoring in Jazz/Theater Dance. May be taken as an elective by other Dance majors. Prerequisite: DA 347



**DA 77-**  
**Dance Ensembles/Labs**  
3 hours  
1 credit

**DA 771**  
**Ballet Ensemble**  
3 hours  
1 credit

**DA 773**  
**Modern Ensemble**  
3 hours  
1 credit

**DA 774**  
**Jazz Ensemble**  
3 hours  
1 credit

**DA 775**  
**Senior Ensemble**  
3 hours  
1 credit

## **Dance Extension Courses**

**DA 101 X**  
**Beginning Ballet**  
1 credit  
A fundamental ballet technique course for non-dance majors.

**DA 103 X**  
**Beginning Modern Dance**  
1 credit  
A fundamental modern dance technique course for non-dance majors.

**DA 104 X**  
**Beginning Brazilian Dance**  
1 credit

**DA 111 X**  
**Beginning Spanish Dance**  
1 credit

**DA 113 X**  
**Beginning Jazz Dance**  
1 credit  
A fundamental jazz dance technique course for non-dance majors.

**DA 114 X**  
**Karate Elective**  
1 credit

**DA 123 X**  
**Beginning Tap Dance**  
1 credit  
A fundamental tap technique course for non-dance majors.

**DA 201 X**  
**Advanced/Beginner Ballet**  
1 credit

**DA 203 X**  
**Advanced/Beginner Modern**  
1 credit

**DA 204 X**  
**Advanced/Beginner Brazilian**  
1 credit

**DA 211 X**  
**Intermediate Spanish Dance**  
1 credit

**DA 213 X**  
**Advanced/Beginner Brazilian**  
1 credit

**DA 223 X**  
**Advanced/Beginner Tap**  
1 credit

**DA 301 X**  
**Intermediate Ballet**  
1 credit

**DA 401 X**  
**Advanced Ballet**  
1 credit

# The School of Music

**Marc Dicciani**

Director

**Richard Hotchkiss**

Managing Coordinator

250 South Broad Street

215-875-2206

The School of Music is dedicated to the preparation and training of musicians for a career in music performance, composition, and music education. The student's growth as a musician is the primary goal of the program.

The music program is distinguished by its emphasis on American music idioms, such as jazz and contemporary music, as well as European and World traditions. The School's mission of training professional musicians and educators of the highest caliber is maintained through a conservatory atmosphere, which stresses individualized training, and a comprehensive curriculum that includes private lessons and group coachings with master faculty and an abundance and diversity of ensembles. Course work for instrumental and composition majors includes jazz improvisation, jazz theory and ear-training, arranging, orchestration, film scoring, music and computer technology, MIDI, recording engineering, music business, music histories (classical, jazz, American, rock, and World music), and courses for vocal majors include music skills, diction, acting, movement, and piano accompanying for vocal majors.

Performance opportunities play an important part in the student's education by sharpening technical skills and increasing the student's command of repertoire and styles. The School's ensembles represent all styles and categories of jazz and American music. Student's are involved in a rigorous schedule of performances, with over 150 concerts and recitals presented each year.

This contemporary curriculum is organized in two degree programs, the Bachelor of Music in Performance, which prepares students for careers as music professionals in performance, and the Master of Arts in Teaching in Music, which prepares students for certification as music teachers for kindergarten through 12th grade. A unique aspect of the undergraduate program allows students to select a music education track that may enable them to earn both degrees in five years.

The School of Music faculty is made up of experienced and practicing professionals, many

of whom have attained national stature as performing and recording artists. This professional faculty is supplemented by a long list of guest artists and a regular series of workshops, master classes, and performances with guests such as Wynton Marsalis, Randy and Michael Brecker, Max Roach, Eddie Gomez, Phil Woods, Yo-Yo Ma, Ray Brown, Scott Henderson, John Fedchock, Pat Martino, Phil Ramone, Bill Watrous, Bob Mintzer, Billy Joel, Peter Erskine, Marvin "Smitty" Smith, Dave Samuels, Rob McConnell, and Dennis Chambers.

To further prepare students for careers in the professional music world, the School of Music provides the latest in recording and technology equipment and facilities, including a complete 32-input recording studio, a MIDI and computer lab, a computer and synthesizer workstation lab, and an audio-for-video dubbing and editing lab.

Founded in 1870 as the Philadelphia Musical Academy, which later merged with the Philadelphia Conservatory of Music, the School counts among its alumni some of the nation's most accomplished musicians including bassist Stanley Clarke, pianists André Watts and Sumi Tonooka, vocalist Florence Quivar, drummer Gerry Brown, saxophonist Lew Tabackin, composer Vincent Persichetti, and TV/Film scorer John Davis.

The School of Music is accredited by the National Association of Schools of Music, the Middle States Association of Colleges and Schools, and the Pennsylvania Department of Education.

## Facilities

The School of Music is located in the Merriam Theater building at 250 S. Broad St. and at Laurie Wagman Hall, 311 S. Broad Street. Facilities include music studios, practice rooms, a class piano laboratory, and various-sized classrooms. The school's MARS (MIDI and Recording Studios) is a state-of-the-art recording and music technology facility which includes a 32-input recording studio, a MIDI/computer studio, a computer workstation room, and music and sound for video editing studios. Practice rooms are generous in size, and most are equipped with grand pianos. A suite of fully equipped percussion studios is available for student practice.

The University's newly-restored historic Merriam Theater, Laurie Wagman Hall, and the Arts Bank are used for student and faculty performances. The music library, located in the Merriam building, contains books, manuscripts, journals, scores, records, tapes, and compact discs as well as listening and viewing facilities.

## Performance Opportunities

Big Band  
Lab Band  
Fusion Ensemble  
Chorus  
Chamber Singers  
New Music Ensemble  
Saxophone Ensemble  
Trombone Ensemble  
Brass Ensemble  
Jazz Percussion Ensemble  
Jazz Guitar Ensemble  
Vocal Jazz Ensemble  
Musical Theater Ensemble  
Latin Jazz Ensemble  
Brazilian Jazz Ensemble  
"Brecker Brothers" Ensemble  
"Miles Davis" Ensemble  
"GRP" Ensemble  
"Blue Note" Ensemble  
"Jazz Messengers" Ensemble  
Over 15 Small Jazz Ensembles  
Opera Staging  
Student Recitals  
Faculty Recitals  
Guest Artists Concerts

## Programs of Study

### Major Areas of Concentration

*With the exception of voice, the following are Jazz/Contemporary Music majors*

Flute  
Clarinet  
Saxophone  
Woodwind Major  
Trumpet  
Trombone  
Tuba  
Guitar  
Electric Bass  
Upright Jazz Bass  
Percussion  
Drums  
Piano  
Violin  
Viola  
Cello  
Composition  
Voice

## **Undergraduate Programs**

### **Bachelor of Music in Instrumental Jazz/Contemporary Music**

The Jazz/Contemporary instrumental curriculum provides a direct and pragmatic education for students interested in establishing a career as a performer, arranger, or composer in jazz and/or contemporary music. Students receive private lessons in their major area. Performance opportunities are available in the school's award-winning jazz ensembles. Special courses include Jazz Arranging, History of Jazz, The Business of Music, Computer Music Composition, MIDI Synthesis, Recording Engineering, History of Rock, Styles and Analysis of Jazz/Contemporary Music, Jazz Theory, Jazz Ear Training, and Jazz Improvisation.

Woodwind majors may elect to enroll in a woodwind specialist program which includes the study of various woodwind instruments.

### **Bachelor of Music in Voice**

The vocal program in the School of Music is a unique curriculum which provides strong training in traditional vocal technique and combines skills and knowledge in a range of vocal styles and literature including classical, jazz/contemporary, and musical theater. Students receive both group and private instruction in voice, as well as taking a core of course work in Musical Skills, Sight Singing, Diction, Movement, Styles, Acting, Piano Accompanying for Vocal Majors, Recording, and Careers in Music. Additionally, vocal majors select classes and ensembles which most accurately reflect performance and study interests which may include Opera Staging, Jazz Vocal Ensembles, Chorus, Chamber Singers, and classroom activities such as Jazz, American, Western, and Musical Theater Music History, Vocal Workshops, and an ongoing series of Master Classes.

### **Bachelor of Music in Composition Jazz/Contemporary**

Students enrolled in this program take private instruction in composition in addition to course work in orchestration, computer music composition, jazz arranging, computer calligraphy, and conducting. Wherever possible student compositions are read by an ensemble or performed, and frequent performances of student's music highlight the school's concert schedule. Student composers are also encouraged to collaborate with dancers, choreographers, filmmakers, animators, and actors, taking full advantage of the creative environment of the University.

### **Diploma Program**

This four-year program is designed primarily for students who wish to take the entire musical portion of the undergraduate curriculum without humanities courses. Students wishing to transfer from this program to the Bachelor's degree program may do so in any year of their matriculation.

### **Certificate in Music**

The two-year Certificate in Music program consists of the musical studies normally taken during the first two years of the Bachelor of Music program. No humanities courses are required.

Students interested in the Certificate program must meet with the Director of the School of Music to discuss specific course requirements.

### **MATPREP**

#### **Master of Arts in Teaching – Co-requisite Program**

A seventeen-credit course of study designed to satisfy co-requisite requirements for entrance into the Master of Arts in Teaching in Music Education program. Open to all undergraduate music majors, classes include an introduction to music education, basic conducting, lab teaching, functional piano and classroom skills, psychology of music teaching, and orchestration. Completion of the MATPREP program with an average of 3.0 or higher in these courses satisfies most MAT entrance requirements.

## **Graduate Program**

### **Master of Arts in Teaching in Music Education (MAT)**

The Master of Arts in Teaching in Music Education is a thirty-six credit program designed for students who have completed Bachelor's degrees in applied music, music theory/composition, music history/literature, or other non-education curricula. The MAT can be completed in a summer-plus-one academic year format, provided that co-requisite requirements have been met and placement testing does not indicate the need for supplementary studies. Undergraduate students in music at the University may take advantage of the preparatory program known as MATPREP, a seventeen-credit course of studies which satisfies all co-requisites. The MAT in Music Education leads to teaching certification in the Commonwealth of Pennsylvania.

## Faculty – School of Music

### Applied and Ensemble Studies

#### Voice

Seán Deibler - *Chair, Associate Professor*  
Jeffrey Kern - *Lecturer*  
James Longacre - *Senior Lecturer*  
Anne Sciolla - *Senior Lecturer*  
Patricia Stasis - *Adjunct Assistant Professor*

#### Strings

John Blake - *Adjunct Associate Professor*  
Barbara Hanna Creider - *Senior Lecturer*

#### Saxophone

Ronald Kerber - *Adjunct Assistant Professor*  
Greg Osby - *Senior Lecturer*  
Bill Zaccagni - *Adjunct Associate Professor*

#### Trumpet

Richard Kerber - *Adjunct Assistant Professor*  
Dennis Wasko - *Senior Lecturer*

#### Trombone

Richard Genovese - *Senior Lecturer*  
Dan Tomassone - *Lecturer*

#### Keyboards

George Akerley - *Adjunct Assistant Professor*  
Annette DiMedio - *Associate Professor*  
David Hartl - *Lecturer*  
Trudy Pitts - *Adjunct Assistant Professor*  
David Posmontier - *Senior Lecturer*

#### Guitar

Jimmy Bruno - *Senior Lecturer*  
Robert DiNardo - *Adjunct Assistant Professor*  
Thomas Giacobetti - *Lecturer*  
Patrick Mercuri - *Adjunct Assistant Professor*

#### Upright Jazz Bass/Electric Bass

Craig Thomas - *Adjunct Assistant Professor*  
Gerald Veasley - *Senior Lecturer*

#### Percussion/Drums

Marc Dicciani - *Adjunct Associate Professor*  
Joseph Nero - *Adjunct Assistant Professor*  
James Paxson - *Senior Lecturer*

#### Ensembles and Conducting Chorus and Chamber Singers

Seán Deibler - *Associate Professor*  
Jeffrey Kern - *Lecturer*

#### Jazz Ensembles

Richard Kerber - *GRP Big Band, Adjunct Assistant Professor*  
Evan Solot - *Chair, Fusion Ensemble, Professor*  
Bill Zaccagni - *Big Band, Adjunct Associate Professor*  
All Jazz Faculty - *Small Jazz Ensembles*

## Music Studies

### Composition and Theory

George Akerley - *Adjunct Assistant Professor*  
Donald Chittum - *Chair, Professor*  
John Hodian - *Senior Lecturer*  
Andrew Rudin - *Professor*  
Evan Solot - *Professor*

### Computer and Electronic Music

George Akerley - *Adjunct Assistant Professor*  
Thomas Rudolph - *Adjunct Assistant Professor*

### Conducting

Seán Deibler - *Associate Professor*  
Janice K. Goltz - *Assistant Professor*  
Regina Gordon - *Senior Lecturer*

### Musicianship

Seán Deibler - *Associate Professor*  
Ronald Kerber - *Adjunct Assistant Professor*  
Evan Solot - *Professor*

### Music History and Literature

George Akerley - *Adjunct Assistant Professor*  
Donald Chittum - *Professor*  
Annette DiMedio - *Associate Professor*  
Andrew Rudin - *Professor*  
Bill Zaccagni - *Adjunct Associate Professor*

### Recording

James Gallagher - *Adjunct Assistant Professor*

### Music Business

Marc Dicciani - *Adjunct Associate Professor*

### Music Education - Undergraduate and Graduate Studies

Barbara Hanna Creider - *Senior Lecturer*  
Marc Dicciani - *Adjunct Associate Professor*  
Annette DiMedio - *Associate Professor*  
Janice K. Goltz - *Assistant Professor, Division Head*  
Regina Gordon - *Senior Lecturer*  
Richard Kerber - *Adjunct Assistant Professor*  
Douglas Medlin - *Associate Professor*  
Andrew Rudin - *Professor*  
Thomas Rudolph - *Adjunct Assistant Professor*  
Anthony Salicandro - *Senior Lecturer*  
Patricia Stasis - *Adjunct Assistant Professor*  
Bill Zaccagni - *Adjunct Associate Professor*

### Latin/American Music

Orlando Haddad - *Brazilian Jazz, Senior Lecturer*  
Edward Simon - *Latin Jazz, Senior Lecturer*

### Opera Staging

Leiland Kimball - *Adjunct Assistant Professor*

### Class Piano

Annette DiMedio - *Associate Professor*  
Andrea Clearfield - *Lecturer*  
David Hartl - *Lecturer*  
Elizabeth Manus - *Senior Lecturer*  
David Posmontier - *Senior Lecturer*

### Music Librarian

Mark Germer

## Special Regulations/ Requirements

### Attendance

The number of hours of "Unexcused Absences" permitted per semester in the School of Music may not exceed the number of credits per course; i.e., in a three-credit course no more than three hours of unexcused absences are permitted, in a two-credit course, no more than two hours of unexcused absences are permitted, etc.

### Attendance at Lessons

Students must attend all private lessons as scheduled except in the case of illness or emergency. It is the student's responsibility to notify the teacher if they are unable to keep the appointment time. Failure to give at least 24 hour prior notice may mean forfeiture of the lesson. A maximum of three lessons per semester will be made up in the case of excused absences. Lessons missed because of unexcused absences will not be made up.

Lessons missed due to the teacher's absence will be rescheduled and made up by the teacher.

Unless circumstances render it impossible, "make-up" lessons for the Fall semester are to be completed prior to the Spring semester; "make-up" lessons for the Spring should be complete by June 15.

Normally, students are entitled to twenty-eight, one-hour lessons during the academic year (fourteen per semester).

### Change of Major Teacher

Students who wish to petition for a change of major teacher must:

1. Secure "Request for Change of Major Teacher" form from the Director of the School of Music
  2. State reasons for requesting a change of teacher
  3. Obtain the approval of the present and the requested teacher
  4. Obtain the approval of the Director of the School of Music
  5. Return the completed form to the Registrar.
- Such changes are not usually effected during the semester or in the final year of study.



### **Faculty Advisory**

All students are assigned to a faculty advisor. Lists are posted in the Merriam Lobby during the first week of the academic year. Appointments can be made at the mutual convenience of the student and the faculty advisor.

Students should feel free to see their advisor at any time concerning problems that they may encounter.

### **Jury Examinations**

Each student takes a jury examination in the major area at the end of each academic year. Students do not have to take a jury examination in the year that they play their graduation recital.

### **Jury Recital Requirements**

Regulations regarding Jury Examinations, Junior and Senior Recitals are available in the office of the School of Music.

### **Performance Hour**

Performance Hour is devoted to faculty and guest recitals, lectures, master classes, and workshops, as well as student performances.

Music majors should not schedule other commitments during the time designated as the Performance Hour.

In addition, all music students are encouraged to attend student and professional performances on a regular basis.

## **Graduation Requirements**

In addition to the general PCPA requirements for graduation, the following must be fulfilled:

### **Undergraduate Requirements**

1. Performance Majors must present a satisfactory Graduation Recital before a Faculty Jury ("satisfactory" performance to be determined by majority vote of the Jury), as well as a public recital.
2. Composition Majors must submit a satisfactory substantial work in the Senior year, to be publicly performed, and adjudicated by the faculty of the Composition Department.

### **Exit Requirements for the MAT in Music Education**

Successful completion of all course and related requirements shall lead to the granting of the Master of Arts in Teaching with a major in Music Education, provided that an overall GPA of 3.0 or higher is maintained. However, approval of the MAT in Music Education Committee is required for recommendation for teacher certification. It should be noted also that the initial Instructional I Certificate cannot be issued by the Commonwealth of Pennsylvania Department of Education unless PDE testing requirements have been met.

## Undergraduate Curricula

### BM – Jazz Performance/Instrumental

Total Credits: 126

Freshman Year	Semester	
	1st	2nd
MU 192A/B Major Lessons	3	3
MU 103A/B Musicianship Studies I-II	3	3
MU 107A/B Music Theory I-II	3	3
MU 131A/B Piano I-II *	1	1
MU 7XX Ensembles	1	1
HU 103A/B Intro. to Modernism	3	3
HU 110A/B First Year Writing	3	3
MU 002 Jury Examination	-	0

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### Sophomore Year

MU 292A/B Major Lessons	3	3
MU 209A/B Jazz Ear Training I-II	3	3
MU 208A/B Jazz Theory I-II	3	3
MU 213A/B Jazz Improvisation I-II	2	2
MU 232A/B Class Jazz Piano I-II	1	1
MU 7XX Ensembles	1	1
HU 2XX Humanities	3	3
MU 002 Jury Examination	-	0

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### Junior Year

MU 392A/B Major Lessons	3	3
MU 301A/B Music History I-II	3	3
MU 7XX Ensembles	1	1
MU 7XX Ensembles	1	1
HU 3XX Humanities	3	6
Electives	3	3
MU 002 Jury Examination	-	0
Junior Recital	0	-

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### Senior Year

MU 492A/B Major Lessons	3	3
MU 413A Recording I	2	-
MU 420B Careers in Music **	-	2
MU 401A/B Music History	3	3
MU 7XX Ensembles	1	1
MU 7XX Ensembles	1	1
HU 4XX Humanities	3	3
Electives	-	3
Senior Recital	0	-

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\* Note: Piano MU 131 A/B not required for Jazz Piano Majors. Substitute additional 2 elective credits.

\*\* Note: All undergraduate Music students are required to take MU 420 A or MU 420 B. Students who take both may use one towards elective credits.

### BM – Performance/Voice

Total Credits: 124

#### Freshman Year

	Semester	
	1st	2nd
MU 191A/B Major Lessons	3	3
MU 122A/B Music Skills I-II	2	2
MU 131A/B Piano I-II	1	1
MU 772 Ensembles (Chorus)	1	1
DA 347A/B Acting I-II	1	1
DA XXX Dance (Movement)	1	1
HU 103A/B Intro. to Modernism	3	3
HU 110A/B First Year Writing	3	3
MU 002 Jury Examination	-	0

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#### Sophomore Year

MU 291A/B Major Lessons	3	3
TH 222A/B Music Skills III-IV	2	2
MU 232A/B Jazz Piano I-II	1	1
MU 241A/B Vocal Styles and Diction I-II	2	2
MU 772 Ensembles (Chorus)	1	1
MU 7XX Ensembles	1	1
DA 447A/B Acting III-IV	1	1
DA XXX Dance (Movement)	1	1
HU 2XX Humanities	3	3
MU 002 Jury Examination	-	0

15 15

#### Junior Year

MU 391A/B Major Lessons	3	3
MU 301A/B Music History I-II	3	3
MU 341A/B Vocal Styles and Diction III-IV	2	2
MU XXXA/B Advanced Sight Reading I-II	1	1
MU 772 Ensembles (Chorus)	1	1
MU 7XX Ensembles	1	1
MU XXXA/B Advanced Piano for Vocalists I-II	1	1
TH 312A Musical Theater History I	3	-
HU 3XX Humanities	-	3
Electives	-	3
MU 002 Jury Examination	-	0
Junior Recital	0	-

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#### Senior Year

MU 491A/B Major Lessons	3	3
MU 401A/B Music History	3	3
MU 413A Recording I	2	-
MU XXXA/B Vocal Workshop I-II	1	1
MU 420B Careers in Music **	-	2
MU 772 Ensembles (Chorus)	1	1
MU 7XX Ensembles	1	1
HU 3XX Humanities	3	-
HU 4XX Humanities	3	3
Senior Recital	0	-

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\*\* Note: All undergraduate Music students are required to take MU 420 A or MU 420 B. Students who take both may use one towards elective credits.

### BM – Composition

Total Credits: 127

#### Freshman Year

	Semester	
	1st	2nd
MU 193A/B Major Lessons	3	3
MU 103A/B Musicianship Studies I-II	3	3
MU 107A/B Music Theory I-II	3	3
MU 131A/B Piano I-II	1	1
MU 7XX Ensembles	1	1
HU 103 A/B Intro. to Modernism	3	3
HU 110A/B First Year Writing	3	3
MU 002 Jury Examination	-	0

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#### Sophomore Year

MU 293A/B Major Lessons	3	3
MU 209A/B Jazz Ear Training I-II	3	3
MU 208A/B Jazz Theory I-II	3	3
MU 315A/B Jazz Arranging	2	2
MU 232A/B Class Jazz Piano I-II	1	1
MU 7XX Ensembles	1	1
HU 2XX Humanities	3	3
MU 002 Jury Examination	-	0

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#### Junior Year

MU 393A/B Major Lessons	3	3
MU 301A/B Music History I-II	3	3
MU 317A Orchestration I	3	-
MU 7XX Ensembles	1	1
HU 3XX Humanities	3	6
Electives	3	-
MU 002 Jury Examination	-	0

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#### Senior Year

MU 493A/B Major Lessons	3	3
MU 413A Recording I	2	-
MU 420B Careers in Music **	-	2
MU 415A/B Computer Composition	3	3
MU 401A/B Music History	3	3
MU 7XX Ensembles	1	1
MU 7XX Ensembles	1	1
HU 4XX Humanities	3	3
Senior Recital	0	-

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\*\* Note: All undergraduate Music students are required to take MU 420 A or MU 420 B. Students who take both may use one towards elective credits.

## Diploma in Music – Jazz Performance/ Instrumental

Total Credits: 103

		Semester	
		1st	2nd
<b>Freshman Year</b>			
MU 192A/B	Major Lessons	3	3
MU 103A/B	Musicianship Studies I-II	3	3
MU 107A/B	Music Theory I-II	3	3
MU 131A/B	Piano I-II *	1	1
MU 7XX	Ensembles	2	2
MU 002	Jury Examination	-	0
		<b>12</b>	<b>12</b>

## Sophomore Year

MU 292A/B	Major Lessons	3	3
MU 209A/B	Jazz Ear Training I-II	3	3
MU 208A/B	Jazz Theory I-II	3	3
MU 213A/B	Jazz Improvisation I-II	2	2
MU 232A/B	Class Jazz Piano I-II	1	1
MU 7XX	Ensembles	2	2
MU 002	Jury Examination	-	0
		<b>14</b>	<b>14</b>

## Junior Year

MU 392A/B	Major Lessons	3	3
MU 301A/B	Music History I-II	3	3
MU 413A	Recording I	2	-
MU 7XX	Ensembles	2	2
MU 7XX	New Music Ensemble	-	1
	Electives	3	3
MU 002	Jury Examination	-	0
	Junior Recital	0	-
		<b>13</b>	<b>12</b>

## Senior Year

MU 492A/B	Major Lessons	3	3
MU 420A	Business of Music	2	-
MU 420B	Careers in Music	-	2
MU 7XX	Ensembles	1	1
MU 7XX	Ensembles	1	1
MU 401A/B	Music History	3	3
	Electives	3	3
	Senior Recital	0	-
		<b>13</b>	<b>13</b>

\*Note: Piano MU 131 A/B not required for Jazz Piano Majors. Substitute additional 2 elective credits.

## Diploma in Music – Performance/ Voice

Total Credits: 103

		Semester	
		1st	2nd
<b>Freshman Year</b>			
MU 191A/B	Major Lessons	3	3
TH 122A/B	Music Skills I-II	2	2
MU 131A/B	Piano I-II	1	1
DA 347A/B	Acting I-II	1	1
DA XXX	Dance (Movement)	1	1
MU 772	Ensemble (Chorus)	1	1
MU 7XX	Ensembles	1	1
	Electives	3	3
MU 002	Jury Examination	-	0
		<b>13</b>	<b>13</b>

## Sophomore Year

MU 291A/B	Major Lessons	3	3
TH 222A/B	Music Skills III-IV	2	2
MU 232A/B	Class Jazz Piano I-II	1	1
MU 241A/B	Vocal Styles and Diction I-II	2	2
DA 447A/B	Acting III-IV	1	1
DA XXX	Dance (Movement)	1	1
MU 772	Ensemble (Chorus)	1	1
MU 7XX	Ensembles	1	1
MU 002	Jury Examination	-	0
		<b>12</b>	<b>12</b>

## Junior Year

MU 391A/B	Major Lessons	3	3
MU 301A/B	Music History I-II	3	3
TH 312A	Musical Theater History I	3	-
MU 341A/B	Vocal Styles and Diction III-IV	2	2
MU XXXA/B	Advanced Sight Reading I-II	1	1
MU XXXA/B	Advanced Piano for Vocalists I-II	1	1
MU 772	Ensemble (Chorus)	1	1
MU 7XX	Ensembles	2	2
MU 002	Jury Examination	-	0
	Junior Recital	0	-
		<b>16</b>	<b>13</b>

## Senior Year

MU 491A/B	Major Lessons	3	3
MU 401A/B	Music History	3	3
MU XXXA/B	Vocal Workshop	1	1
MU 413A	Recording	2	-
MU 420B	Careers in Music	-	2
MU 772	Ensemble (Chorus)	1	1
MU 7XX	Ensembles	2	2
	Senior Recital	0	-
		<b>12</b>	<b>12</b>

## Diploma in Music – Composition

Total Credits: 102

		Semester	
		1st	2nd
<b>Freshman Year</b>			
MU 193A/B	Major Lessons	3	3
MU 209A/B	Musicianship Studies I-II	3	3
MU 107A/B	Music Theory I-II	3	3
MU 131A/B	Piano I-II	1	1
MU 7XX	Ensembles	2	2
MU 002	Jury Examination	-	0
		<b>12</b>	<b>12</b>

## Sophomore Year

MU 293A/B	Major Lessons	3	3
MU 209A/B	Jazz Ear Training I-II	3	3
MU 208A/B	Jazz Theory I-II	3	3
MU 315A/B	Jazz Arranging	2	2
MU 232A/B	Class Jazz Piano I-II	1	1
MU 7XX	Ensembles	1	1
MU 002	Jury Examination	-	0
		<b>13</b>	<b>13</b>

## Junior Year

MU 393A/B	Major Lessons	3	3
MU 301A/B	Music History I-II	3	3
MU 317A	Orchestration I	3	-
MU 7XX	Ensembles	1	1
	Electives	3	6
MU 002	Jury Examination	-	0
		<b>13</b>	<b>13</b>

## Senior Year

MU 493A/B	Major Lessons	3	3
MU 413A	Recording I	2	-
MU 420B	Careers in Music	-	2
MU 415A/B	Computer Composition	3	3
MU 7XX	Ensembles	1	1
MU 7XX	Ensembles	1	1
MU 401A/B	Music History	3	3
	Senior Recital	0	-
		<b>13</b>	<b>13</b>

# MATPREP

## MAT in Music Education

### Preparatory Program

All undergraduate degree students in music at The University of the Arts may enroll in and take advantage of the MAT in Music Education Preparatory Program (MATPREP). Completion of this program allows students to satisfy all co-requisite requirements for admission to the MAT in Music Program. MATPREP is also an important means for maintaining continuity between undergraduate and graduate experiences and for fostering communication between students and faculty in Music Education.

Admission to the University as a BM/MAT student in Music indicates acceptance into the Bachelor of Music program and into the MATPREP program. Full admission to the MAT in Music Education program must be granted prior to the beginning of graduate-level instruction on the same bases as other MAT candidates.

MATPREP courses are offered each academic year.

#### *MATPREP Credit Requirements*

<b>Course</b>	<b>Credit</b>
MU151A Introduction to Music Education I	1
MU151B Introduction to Music Education II	1
MU257A Lab Teaching/Practicum I	2
MU257B Lab Teaching/Practicum II	2
MU254 Basic Conducting	2
MU356A Music Teaching Skills I *	1
MU356B Music Teaching Skills II *	1
MU451A Psychology of Music Teaching I	2
MU451B Psychology of Music Teaching II	2
MU317A Orchestration I	3
<b>Total Credits</b>	<b>17</b>

\* Incorporates advanced skills in functional piano, guitar, recorder, writing/arranging for elementary classroom ensembles, operation of basic audio/visual equipment, establishment of classroom environment.



# Graduate Program

## Master of Arts in Teaching in Music Education

**Janice Goltz**  
Division Head  
215-875-2250

The Master of Arts in Teaching in Music Education is an advanced teacher certification program designed to prepare individuals with established musical skills and subject matter mastery for successful careers in teaching and education-related fields. It is a unique program in that candidates for the MAT in Music Education typically will have completed undergraduate studies in applied music composition, theory, history/literature, or other professional areas. After satisfying Pennsylvania standardized testing requirements, MAT graduates will be eligible to receive K-12 certification in music from the Commonwealth of Pennsylvania Department of Education. In addition, completion of the MAT program fulfills continuing studies requirements so that after three years of full-time teaching service, graduates may apply for permanent certification without taking additional courses.

Music Education graduates of The University of the Arts are currently serving successfully as teachers, supervisors, school administrators, and in education-related fields such as computer software development, broadcasting, law and the arts, and private studio teaching.

The MAT curriculum in music education comprises 36 credits and may be completed in a summer-plus-academic year schedule, if all co-requisites are satisfied prior to matriculation. Co-requisite requirements may be satisfied in a number of ways, including taking courses in the undergraduate MATPREP program. Professionals in the field may choose to complete the MAT in Music Education over an extended period of time on a part-time basis. The following listing presents the normal sequence of courses if completed within one year:

### MAT in Music Education Credit Requirements

MU554A	Elementary Methods and Materials
MU554B	Secondary Methods and Materials
MU551	Education in American Society
MU550	Advanced Conducting - Choral or Instrumental
MU560A	Workshop in Instrumental Methods I
MU560B	Workshop in Instrumental Methods II
MU552	Workshop in Vocal Methods
MU553	Music and Special Children
MU557	Music Administration and Supervision
MU559	Research, Evaluation, and Technology in Music Education
MU555	Elementary Student Teaching
MU556	Secondary Student Teaching
MU558	Student Teaching Seminar and Major Project

Summer	Fall	Spring
—	3	—
—	3	—
—	3	—
—	3	—
2	—	—
—	2	—
2	—	—
—	—	2
—	3	—
—	—	3
—	—	4
—	—	4
—	—	2
<b>4</b>	<b>17</b>	<b>15</b>
<b>Total Credits</b>		<b>36</b>

### Faculty

**Barbara Hannah Creider**  
*Senior Lecturer*  
BM, Oberlin Conservatory  
MM, MMA, DMA Yale University

### Sean Deibler

*Associate Professor of Music*  
BS, Susquehanna University  
Graduate Diploma, Kodaly Musical Training Institute  
Graduate Diploma, Franz Liszt Academy, Budapest

### Marc Dicciani

*Director, School of Music*  
*Adjunct Associate Professor*  
BM, Philadelphia Musical Academy

### Annette DiMedio

*Associate Professor*  
BA, Swarthmore College  
MM, Temple University  
Ph.D, Bryn Mawr College

### Janice K. Goltz

*Assistant Professor*  
BM, BME, Philadelphia College of Performing Arts  
MM, Temple University

### Regina Gordon

*Senior Lecturer*  
BME, Temple University  
MM, Westminster Choir College

### Richard Kerber

*Adjunct Professor of Music*  
BME, Temple University

### Douglas Medlin

*Associate Professor of Music Education*  
BM, University of Georgia  
MM, East Carolina University  
Ed.D, University of Illinois

### Andrew Rudin

*Professor*  
BM, University of Texas  
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### Thomas Rudolph

*Adjunct Assistant Professor*  
BM, BME, Philadelphia Music Academy  
MM, West Chester University

### Anthony Salicandro

*Senior Lecturer*  
BM, Philadelphia Music Academy

### Pat Stasis

*Adjunct Assistant Professor*  
Diploma, Curtis Institute of Music  
Diploma, Munich Conservatory of Music, Germany

### William Zaccagni

*Adjunct Professor of Music*

# The School of Music Course Descriptions

## **MU 007 A/B**

### **Introduction to Music Theory**

4.5 hours

3 credits

Fundamentals of music theory, designed to introduce students to the basic principles of theory and harmony.

## **MU 103 A/B**

### **Musicianship I-II**

3 hours

3 credits

This course centers on the establishment of fundamental skills through the singing and recognition of diatonic materials, i.e., scales, intervals, triads, and seventh chords, both as isolated phenomena and in musical contexts. Solfeggio performance of diatonic melodies and rhythmic performance in all basic meters is emphasized, as well as the dictation of these materials. Required of all Music majors.

## **MU 107 A/B**

### **Music Theory I-II**

3 hours

3 credits

Other conditions for enrollment in this course: Theory Placement Test. An introduction to basic theory. Including the study of scales, intervals, chords of various types, harmonic progression, and the analysis of small musical forms.

## **MU 121**

### **Calligraphy**

1 hour

1 credit

This course is aimed at teaching students professional methods of musical score and part preparation, both in the traditional way with paper and pen, and with computer programs. It is required for composition majors, and is an elective for all other majors.

Prerequisite: MU 107 B

## **MU 131 A/B**

### **Class Piano I-II**

1 hour

1 credit

Introductory and elementary keyboard training using theoretical, harmonic, and technical concepts in practical keyboard application: transposition, melody harmonization, elementary improvisation, technique, and repertoire.

Required of non-Keyboard Music majors; open to non-Music majors as an elective.

## **MU 141 A/B**

### **Voice Class for Non-Music Majors**

1 hour

1 credit

One hour class of voice instruction in the classical training of voice. Course will cover proper technique of breathing, support, focus of tone, production of clear vocal line, and some musical interpretation of literature.

## **MU 151 A/B**

### **Introduction - Music Education**

1 hour

1 credit

A two-semester sequence required of all students in the MATPREP program, and open to any student interested in exploring Music Education as a career option. Introduction to Music education is a survey course designed to provide an overview of music teaching - past, present, and future, and to serve as an introduction to the philosophy, methodology, and professional role of the music teacher.

## **MU 190 A/B**

### **Applied Instruction Non-Majors**

0.5 hour

1.5 credits

## **MU 203 A/B**

### **Musicianship III-IV**

3 credits

Continuation of MU 103 A/B to include compound intervals, ninth chords, and chord progressions. Performance and dictation materials include chromatic melodies with modulations and more advanced rhythmic exercises that include polyrhythms. Required of all Music majors.

## **MU 207 A**

### **Theory III**

3 credits

A study of chromatic harmony, including augmented sixth, Neapolitan, altered and added-tone chords, irregular resolutions, and modulation practices of the late nineteenth century. In addition, a survey of the standard forms is covered (song forms, variation, sonata, Rondo, Minuet, and Scherzo). Students are taught rudiments of score reading in this course (clefs, instrument names and terms in French, Italian, and German, and transpositions of the orchestral instruments).

## **MU 207 B**

### **Theory IV**

3 credits

Beginning with the rudiments of melodic analysis, the student analyzes and constructs examples through a study of sixteenth and eighteenth century practices. Analysis includes works by Palestrina, Lassus, Josquin, Buxtehude, and Bach. Writing projects include 2-voice species counterpoint in Fux style, canon, motet, invention, and fugue exposition. The course ends with an analytical survey of 20th-century contrapuntal examples.

## **MU 208 A/B**

### **Jazz Theory I-II**

3 hours

3 credits

A study of diatonic and chromatic theory as related to jazz and commercial music.

## **MU 209 A/B**

### **Jazz Ear Training I-II**

3 hours

3 credits

Melodic, harmonic and rhythmic aural skill development in the jazz and commercial music idioms.

## **MU 213 A/B**

### **Jazz Improvisation I-II**

2 hours

2 credits

The application of improvisational techniques encompassing all standard forms and styles. Performance practices are related to the individual student's abilities, background, and experience. Coursework includes solo transcription and analysis, a comparison of improvisational methods, and a survey of educational resources. Required of all Jazz/Commercial Music majors.

## **MU 231 A/B**

### **Class Piano III-IV**

1 hour

1 credit

Continuation of MU 131 A/B from elementary to intermediate level.

## **MU 232 A/B**

### **Class Jazz Piano I-II**

1 hour

1 credit

Harmonic concepts in keyboard application for jazz popular music; chord voicings for popular tunes, standards, and original harmonizations; continuation of jazz improvisation. Required of non-keyboard instrumental majors.

## **MU 237 A/B**

### **Keyboard Harmony I-II**

1 credit

Melody and figured bass harmonization; transposition; clef reading, and score reduction.

## **MU 241 A/B**

### **Vocal Styles and Diction I-II**

2 hours

2 credits

This course will bring together 2nd and 3rd year vocal majors to expose them to the wide variety of literature and styles required of professionals. Students will perform and be critiqued by faculty and guests. English, Italian, French, and German diction will be studied.

## **MU 254**

### **Basic Conducting**

2 hours

2 credits

A study of fundamental conducting skills and techniques with emphasis upon physical aspects of conducting, score reading and preparation, and rehearsal principles. Undergraduate co-requisite for full acceptance into the MAT in Music Education program. Open to all candidates for the Bachelor of Music degree.

**MU 256 A/B****Music Teaching Skills I-II**

1 hour  
1 credit

Incorporates advanced skills in functional piano, guitar, recorder, writing/arranging for elementary classroom ensembles, operation of basic audio/visual equipment, establishment of classroom environment. Projects include arranging, performing, and simulated teaching.

**MU 257 A/B****Lab Teaching/Practicum**

2 hours  
2 credits

Observation and introduction to teaching in the schools. Course includes field experience as well as classroom seminars.

**MU 301 A/B****Music History I-II**

3 hours  
3 credits

Designed to define the major style periods from Greek times to the present in terms of their philosophies, accomplishments, and interrelationships. Composers, performers, and theorists are examined in the context of musical literature with emphasis upon styles, forms, and techniques of composition as they evolve and change. The sequence puts into historical perspective the materials presented in the Music Theory courses. Through listening assignments, students are expected to further develop their aural skills and knowledge of musical literature.

**MU 306 A/B****History of Rock Music**

3 hours  
3 credits

This course investigates the History of Rock from its inception in the 1950s to the present. It begins with the important antecedents of Rock and Roll and then historically traces the various styles that evolved from that time to the present. There will be live demonstrations and illustrations by guests in class. May be taken for elective credit.

**MU 307 A/B****Jazz Theory and Ear Training I-II**

3 hours  
3 credits

A practical study of jazz and pop theory combined with an advanced ear-training program, emphasizing instrumental application. Students are required to bring their instruments to class. Coursework includes recognition, writing, dictation, and sight reading of advanced chords, chord additions and alterations, chord substitutions, progressions, and rhythm. Required of all Jazz/Commercial Music majors.

**MU 308 A/B****Analysis and Composition of Commercial Music**

1.5 credits

An examination of compositional techniques used in pop songs, jingles, soundtracks, and underscores for radio, TV, records, films, shows and industrials. Students will investigate the ways in which music serves to enhance the overall goals of the product or project. Musical analysis will serve to demonstrate how each style is created. Students produce their own musical compositions in each media context.

**MU 313 A/B****Jazz Improvisation III-IV**

2 hours  
2 credits

Continuation of MU 213 A/B.

**MU 315 A/B****Jazz Arranging I-II**

2 hours  
2 credits

A functional approach to ensemble scoring including score analysis, combo arranging, arranging for mixed instrumentation, musical settings for vocalists, string writing, writing for pop recording, and special techniques for multi-track recording. Required of all Jazz/Commercial Music majors.

**MU 317 A****Orchestration I**

3 hours  
3 credits

An introduction to instrumentation, designed to acquaint the student with ranges, transpositions, and characteristics of individual instruments. Four orchestration projects are scored, performed, recorded, and critiqued: 1) four woodwinds, 2) four woodwinds and seven brasses, 3) string ensemble, and 4) small orchestra with winds in pairs.

**MU 317 B****Orchestration II**

3 hours  
3 credits

Primarily intended for composers and music theorists, this course presents an analytical history of orchestration centering on the works of Ravel, Schonberg, Prokofieff, Wagner, Strauss, Debussy, and Stravinsky. Coursework culminates in a large project for full orchestra which is scored, performed, recorded, and critiqued. Composers are encouraged to orchestrate one of their own compositions.

**MU 327 A/B****Lab Teaching/Practicum I-II**

2 credits

Observation and introduction to teaching in the schools. Minimum of one field experience plus on required seminar per week. Schedule to be arranged between student and cooperating teacher/institution.

**MU 341 A/B****Vocal Styles and Diction III-IV**

2 hours  
2 credits

Continuation of MU 241 A/B.

**MU 344 A/B****Staging I-II**

3 hours  
1 credit

The interpretation and performance of opera roles. Technical and artistic preparation for public performance from workshops to major productions of full operas.

**MU 346 A/B****Vocal Literature I-II**

1 credit

The purpose of the course is to develop a greater knowledge of the vocal literature of all periods. The course is arranged to complement both the Music History and the Opera History courses. Semester I is centered around early Italian and Baroque literature. Semester II is focused on Classical Viennese literature.

**MU 401 A/B****Jazz History**

3 hours  
3 credits

Study of jazz from its African and European roots through its emergence at the turn of the twentieth century as a unique and distinctive American art form. The various styles of jazz are studied (ragtime, New Orleans Dixieland, Chicago style, swing, be-bop, cool, hard-bop, free-form, third stream), including their effect on the popular music with which jazz has co-existed. The course includes an in-depth study of the primary exponents of the various styles. Audio and video materials are used to provide students with a better understanding of jazz and its influences on the music industry.

**MU 402****World Music**

3 hours  
3 credits

A course open to all University students which may be taken for music or for Humanities elective credit. The course covers the classical and folk music of various countries in Asia, Indonesia, the Middle East, Africa, and the Western Hemisphere.

**MU 406****Advanced Rhythmic Theory and Practice**

3 hours  
3 credits

A study of the rhythmic theories and practices of such composers as Hindemith, Messiaen, Stravinsky, Carter, Reich, Bartok, and Babbitt, as well as contemporary and jazz composers.



**MU 411**  
**Twentieth Century Music**

3 hours  
3 credits

A study and analysis of the music of the first half of the twentieth century, such as Schonberg, Berg, Webern, Stravinsky, Hindemith, Varese, Bartok, Copeland, and Messiaen.

**MU 413 A/B**  
**Recording I-II**

2 hours  
2 credits

A study of the recording process and the many facets of the recording studio. Designed to familiarize the student with conventional and creative recording techniques through practical experience in the studio. Required of all Jazz/Commercial Music majors.

**MU 415 A/B**  
**Introduction to MIDI and Electronic Technology**

3 hours  
3 credits

A detailed "hands-on" examination of the use of microcomputers in the present day composition environment. The course includes the uses of computer, the language of MIDI, sequencing, FM and other types of synthesis, and a survey of currently available music software packages. Students are strongly encouraged to engage in independent work based on their own compositional interests. No prior computer or synthesis experience is needed.

**MU 416 A/B**  
**MIDI Synthesis I-II**

0.75 hour  
1.5 credits

Students will become proficient at the skills necessary to work creatively in the MIDI studio. Information presented will include current synthesis methods and programming of original sounds and drum machines; sampling procedures; collecting and editing original samples; MIDI studio recording processes; the use of sync codes.

**MU 417 A/B**  
**Opera Literature**

3 hours  
3 credits

Survey of operatic styles and genres. Emphasis is placed on the cultural and social contexts of a wide diversity of operas, and upon character analysis. Intensive examination of complete operas.

**MU 420 A**  
**Business of Music**

2 hours  
2 credits

An examination of the legal, practical, and procedural problems encountered by the practicing musician. Specific course content varies each year according to the needs of the students and their particular career goals.

**MU 420 B**  
**Careers in Music**

2 hours  
2 credits

A study in the career options available to musicians and the knowledge and craft necessary for the successful recognition and exploitation of these opportunities.

**MU 424**  
**Wagner and the Ring Cycle**

3 hours  
3 credits

An in-depth study of Wagnerian Opera with special emphasis on the four operas that constitute the Ring Cycle. Lectures and discussions will cover libretti, harmonic idiom, staging and symbolism.

**MU 427**  
**Diaghilev and His Time**

3 hours  
3 credits

This course will investigate the role of Serge Diaghilev and his famous Ballet Russes in shaping the course of music and dance from c. 1909-1929. Special emphasis will be placed on the works of Igor Stravinsky with reference to his music for the stage. Time will also be devoted to the interrelationships between various artists, dancers, and writers such as Picasso, Cocteau, Nijinsky, Bakst, Massine, and others who were active in Paris. Works studied will be looked at from the perspective of the composer, the choreographer, the set and costume designer, the dancers and the audience. Literature to be studied includes Stravinsky (Firebird, Petrushka, Rite of Spring, Les Noces, Pulcinella, Oedipus Rex), Debussy (Jeux), Ravel (Daphnis and Chloe), Satie (Parade), De Falla (The Three-Cornered Hat), Milhaud (Le Train Bleu, La Création du Monde), Poulenc (Les Biches) and Prokofiev.

**MU 431 A/B**  
**Piano Literature**

2 credits

A survey of keyboard literature of various periods and styles through performances and analysis.

**MU 432 A/B**  
**Piano Pedagogy I-II**

2 credits

A variety of methods and materials used in teaching piano at the various levels of development from beginner to artist. Discussion is based on required texts, supplementary books, articles, and magazines, including the major philosophies of past and present pedagogical thought. In the second semester, student teaching in class and in private lessons is observed and evaluated providing practical experience in a constructive format.

**MU 444 A/B**  
**Staging III-IV**

3 hours  
2 credits

Continuation of MU 344 A/B.

**MU 451 A**  
**Psychology of Music Teaching I**

2 hours  
2 credits

This course is intended to acquaint the prospective music educator with the major theories and developments associated with the psychology of child growth and development in physical, emotional, and psychological terms; and a volume of principles supported by psychological observation and investigation which appear to possess import for the teaching/learning endeavor in music.

**MU 451 B**  
**Psychology - Music Teaching II**

2 hours  
2 credits

Emphasis is placed upon the application or learning theories to practical considerations of teaching, including motivation, learning sequence, student-teacher interaction, and classroom management. Developmental theories, like those of Piaget and Erikson, are explored with attention to selecting learning experiences in the music classroom.

**MU 501 A/B**  
**Seminar in Bibliography and Writing**

2 credits

Introduction to the elements of musical bibliography. Basic bibliographic materials are stressed, and a series of topics are investigated which are designed to further the student's ability to use the library at the graduate level. Topics include music encyclopedias and dictionaries, collected editions and editing, periodicals, general bibliography, histories of music, introduction to biographies, thematic catalogs, bibliographies of music theory and analysis, discographies, and iconography.

**MU 521 A/B**  
**Advanced Theory and Analysis I-II**

2 credits

An intensive investigation of contemporary methods with emphasis on the study of recent compositional techniques.

**MU 550**  
**Advanced Conducting - Choral or Instrumental**

3 hours  
3 credits

Advanced conducting techniques and applications of these techniques to instrumental or choral music teaching at the secondary-school level. Emphasis will include the selections of appropriate literature, style and interpretation, rehearsal planning and implementation, evaluation performance outcomes, and special considerations relative to the teaching of music through the vehicle of performance. Students will select either instrumental or choral emphasis. Required of all candidates for the MAT in Music Education. Prerequisite: A course in Basic Conducting, full admission to the MAT program or consent of the Director of Music Education.



**MU 551****Education in American Society**

3 hours  
3 credits

The course utilizes lecture/discussion, seminar, field and research presentation experiences to address historical, philosophical, and contemporary issues in American Education. Students are required to complete four major papers dedicated to the aforementioned issues and present them during seminar sessions. Assigned readings and the keeping of a notebook devoted to current events in education are required.

Students are granted released time from class to complete research papers and are counselled individually to facilitate their projects. Guest speakers typically include a school administrator, counsellor/social worker, a supervisor or teacher from another curricular area other than music, and related school personnel.

Required of all candidates for the MAT in Music. Prerequisites: full admission to the MAT program or consent of the Director of the Music Education Division.

**MU 552****Workshop in Vocal Methods**

1 hour  
2 credits

Class instruction and participatory experiences in voice theory, vocal production, teaching methods, and instructional materials for use in elementary and secondary schools. The physiology of the voice is studied with reference to principles of choral singing. Special problems of the child and adolescent voice are considered. Required of all candidates for the MAT in Music Education. Prerequisite: full admission to the MAT program or consent of the Director of Music Education.

**MU 553****Music and Special Children**

2 hours  
2 credits

The course meets for one two-hour session each week for one semester.

Through readings, discussions, guest speakers, classroom observations and simulated teaching, the goals of the course are:

1. to define and examine various types of disabilities.
2. to offer a background on special education practices and laws in America.
3. to aid students in developing an appreciation of the needs of handicapped persons in general society, in education, and in music education.
4. to guide music education students in developing goals and objectives, adapting lessons and preparing meaningful lesson plans for special students in the music classroom.

Participation in class discussion based on assigned reading, a written/verbal presentation on a specific disability, field observations, and two written examinations provide bases for evaluating student achievement.

Required of all MAT in Music Education degree candidates. Prerequisites: full acceptance into the MAT program or consent of the Director of the Division of Music Education.

**MU 554 A****Elementary Methods and Materials**

3 hours  
3 credits

A concentrated study of methods and materials involved in planning, implementing, and evaluating instructional programs in elementary music education. Lecture, workshop, and simulated teaching sessions. Required of all candidates for the MAT in Music. Prerequisite: full admission to the MAT program.

**MU 554 B****Secondary Methods and Materials**

3 hours  
3 credits

A concentrated study of methods and materials involved in planning, implementing, and evaluating instructional programs in secondary music education. Lecture, workshop, and simulated teaching sessions. Required of all candidates to the MAT in Music. Prerequisite: full admission to the MAT program.

**MU 555****Elementary Student Teaching**

Students in the field  
4 credits

Taken concurrently with MU 556 and MU 558.

Offered only during the spring semester to students in their final semester of study. The equivalent of six weeks experience at the elementary level is required. Placement in schools is determined by the Director of Music Education.

**MU 556****Secondary Student Teaching**

Students in the field  
4 credits

Taken concurrently with MU 556 and MU 558.

Offered only during the spring semester to students in their final semester of study. The equivalent of six weeks experience at the secondary level is required. Placement in schools is determined by the Director of Music Education.

**MU 557****Music Administration and Supervision**

3 hours  
3 credits

Course addresses issues and concerns of administering school music programs – program planning and development, budget and finance, facilities, equipment, public relations, scheduling, concert planning, and related matters. Principles and methods of effective supervision of programs and personnel constitute a second focus of the course. Required of all candidates for the MAT in Music Education. Prerequisite: full admission to the MAT program.

**MU 558****Student Teaching Seminar and Major Project**

2 hours  
2 credits

Taken concurrently with MU 555 and MU 556. Required of and limited to students who are student teaching. Discussion and analysis of field experiences, special workshops and field trips. Major paper comprises a thorough status-study and evaluation of the programs in which each student is interning.

**MU 559****Research, Evaluation, and Technology in Music Education**

3 hours  
3 credits

The course has three primary foci:

1. Examination of the role of research in music education, sources of research, analysis of research types and methods, and the criticism of research in terms of internal and external criteria.
2. Principles of effective evaluation strategies in music education; standardized and teacher-constructed approaches to evaluating music teaching and learning in the cognitive, psychomotor, and affective domains.
3. Study of computer applications and related technological advances relative to the teaching and administration of programs in music education. Required of candidates for the MAT in Music Education. Prerequisite: Acceptance into the MAT program.

**MU 560 A****Workshop in Instrumental Methods I**

2 hours  
2 credits

Class instruction and participatory experiences in performing on woodwind and string instruments and teaching woodwinds and strings in elementary and secondary schools. The class will constitute a lab ensemble for exploring methods and materials. Full class sessions will be supplemented with small-group instruction, and clinics will focus on instrument care and repair, instrument selection, developing beginning instrumental programs in schools, and related issues. Required of all candidates for the MAT in Music. Prerequisite: full admission to the MAT program or consent of the Director of Music Education.

**MU 560 B****Workshop in Instrumental Methods II**

2 hours  
2 credits

Class instruction and participatory experiences in performing on brass and percussion instruments and teaching brass and percussion in elementary and secondary schools. The class will constitute a lab ensemble for exploring methods and materials. Full class sessions will be supplemented with small-group instruction, and clinics will focus on instrument care and repair, instrument selection, developing beginning instrumental programs in schools, and related issues. Required of all candidates for the MAT in Music. Prerequisite: full admission to the MAT program or consent of the Director of Music Education.

**MU 761****Handbell Choir**

1 credit

**MU 762****Chamber Singers Ensemble**

1 credit

**MU 764****Jazz Ensemble**

1 credit

**MU 765****New Music Ensemble**

1 credit

**MU 772****Chorus**

1 credit

**MU 774****Jazz Band**

1 credit

**Private Lessons****MU 191 A/B****Major Lessons (Voice)**

3 credits

**MU 192 A/B****Major Lessons (Instrumental)**

3 credits

**MU 193 A/B****Composition Major**

3 credits

**MU 291 A/B****Major Lessons (Voice)**

3 credits

**MU 292 A/B****Major Lessons (Instrumental)**

3 credits

**MU 293 A/B****Composition Major**

3 credits

**MU 391 A/B****Major Lessons (Voice)**

3 credits

**MU 392 A/B****Major Lessons (Instrumental)**

3 credits

**MU 393 A/B****Composition Major**

3 credits

**MU 491 A/B****Major Lessons (Voice)**

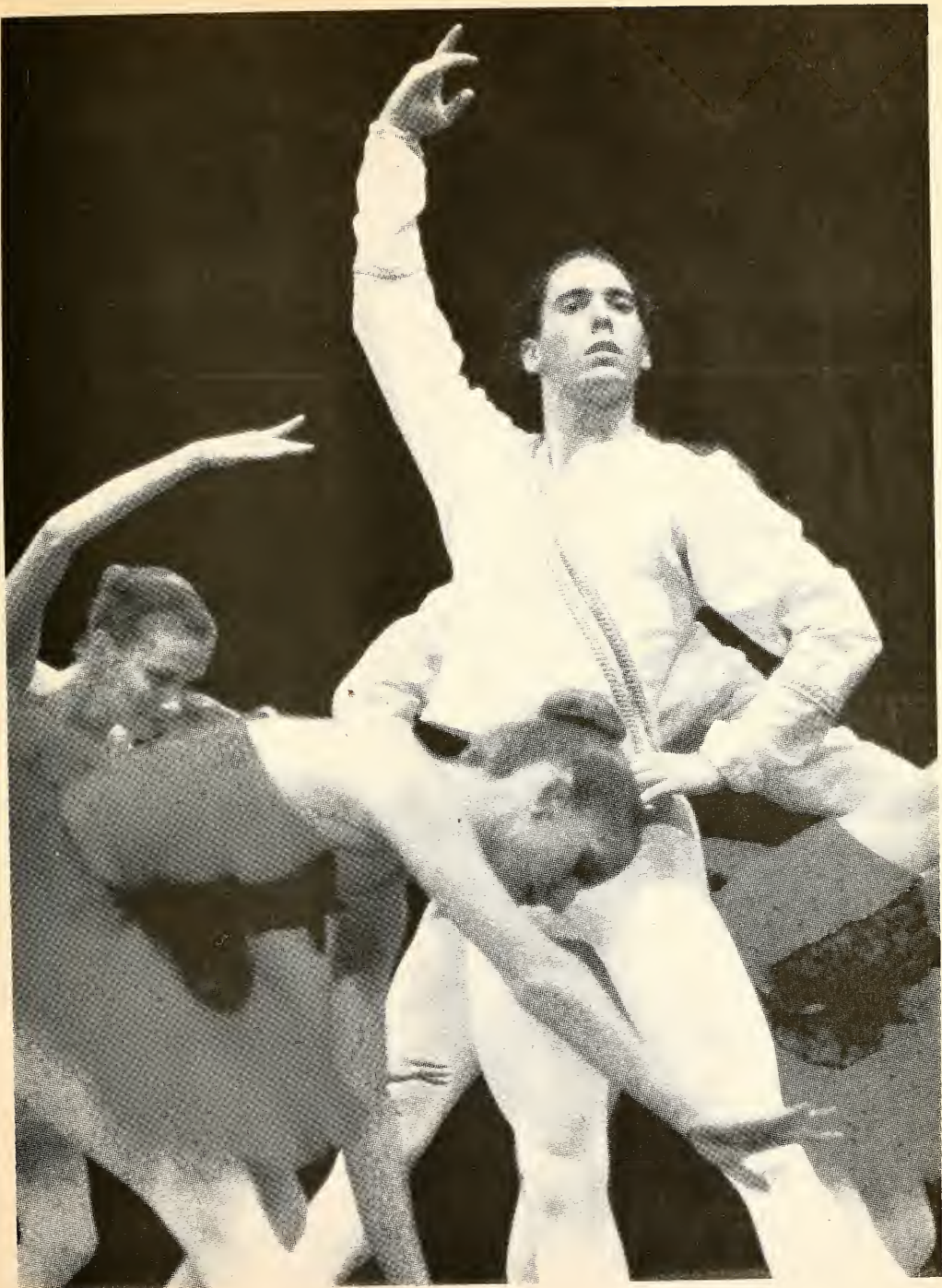
3 credits

**MU 492 A/B****Major Lessons (Instrumental)**

3 credits

**MU 493 A/B****Composition Major**

3 credits





# The School of Theater Arts

**Paul Berman**

Director

**Barbara Washington-Grant**

Managing Director

313 South Broad Street

215-875-2232

The School of Theater Arts of The University of the Arts is committed to developing the skills, craft, and attitudes of its students to prepare them for careers in the professional theater. The training of the actor is different from most other professional training in that the instrument of the training is the human being itself – the body and soul of the actor. An actor has to be trained in a variety of disciplines, each vital in itself and intimately related to all the others. The curricula acknowledge that the focal point of the training is the Acting Studio; that voice and body training are the principal support areas; that all other curricular programs address themselves to the basic knowledge of techniques necessary to produce the craft. The training is based on the conservatory approach combining studio training with rehearsal and performance in varying kinds of productions which challenge the actor's ability to perform demanding roles. The highly focused and demanding training is enhanced by appropriate courses in the humanities.

The Bachelor of Fine Arts in Theater Arts normally takes four years of full-time study to be completed. The BFA Acting Program requires 124 credits for graduation; the Musical Theater Program required 128.

## Facilities

The School of Theater Arts is located in the 313 South Broad Street building. Facilities include classrooms for Acting Studio classes and Stage Combat classes. Large dance studios and music facilities are also used by acting students. Performances are held at the Arts Bank, a new, technically up-to-date, 240-seat theater at 601 South Broad Street, two theaters in 313 South Broad Street; the Black Box theater, an exciting, flexible space that allows for theater-in-the-round, 3/4 thrust, environmental, and many other possible arrangements; and an intimate 200-seat proscenium theater. In addition, the University's newly renovated, historic Merriam Theater, located at 250 South Broad Street is used for performances.

## Programs of Study

### Bachelor of Fine Arts (BFA)

#### Acting Program

The four-year BFA Acting Program prepares students for careers in the professional theater or for continued study in graduate school. In the first year, students concentrate on finding the "core of the actor" through the study of improvisation, mask characterization, speech, and movement.

The first year of training in the Acting Program is designed to encourage an in-depth self-analysis of the student's commitment to the craft as well as foster the development of particular acting skills.

Progress from one semester to the next is by faculty invitation and is based not only on the successful completion of the course work, but also on the faculty's assessment of the student's potential for a career in the professional theater.

The second and third years are devoted to additional study to establish depth of characterization and to refine physical and vocal technique. The focus of the fourth year is on performance, testing the student's ability to achieve the full dimension of a characterization and to sustain that character over the length of a play.

### Bachelor of Fine Arts (BFA)

#### Musical Theater Program

The four-year BFA Musical Theater Program prepares students for professional careers as performers in the musical theater or for continued study in graduate school. The program defines the term "musical theater" in a way that embraces the richness and diversity of this challenging interdisciplinary art form, which includes musical comedy, musical drama, "Broadway opera," cabaret and revue. Students receive the same "core" of technique training as do acting students; this training is complemented by training in vocal technique, musicianship and dance, and the study of the repertoire of the musical theater in print, recordings, and in rehearsal and performance.

The Musical Theater Program features a partnership with Philadelphia's acclaimed American Music Theater Festival, which has earned international praise for its productions of works by artists such as Philip Glass, William Bolcom, and Anthony Davis. Opportunities for master classes, guest speakers, internships, and apprenticeships are among the professional experiences open to students in this program.

## Faculty

### Acting Studio

Irene Baird - *Adjunct Associate Professor*  
Paul Berman - *Director, School of Theater*  
Mary Lisbeth Bartlett - *Senior Lecturer*  
Johnnie Hobbs, Jr. - *Associate Professor*  
Druce McDaniel - *Adjunct Assistant Professor*  
Gregor Paslawsky - *Assistant Professor*  
Rick Stoppleworth - *Senior Lecturer*

### Directing Studio

Charles Conwell - *Studio, Associate Professor*

### Voice Production/Speech

Susanne Case - *Adjunct Assistant Professor*  
Paul Wagar - *Adjunct Associate Professor*

### Stage Combat/Fencing

Charles Conwell - *Associate Professor*

### Performance Coaching/Audition Techniques

Irene Baird - *Adjunct Associate Professor*  
Paul Berman - *Director, School of Theater*  
Johnnie Hobbs, Jr. - *Associate Professor*

### Acting for Film

Jiri Ziska - *Adjunct Professor*

### Mask Characterization; Makeup

Clista Townsend - *Senior Lecturer*

### Theater Studies

Charles Conwell - *Script Analysis, Associate Professor*  
Mari Fiedler, PhD - *Theater History, Adjunct Professor*

### Dance/Movement

Manfred Fischbeck - *Movement, Adjunct Associate Professor*  
Rex Henriques - *Musical Theater Dance, Visiting Senior Lecturer*  
Nancy Kantra - *Modern Dance/Ballet, Adjunct Associate Professor*  
Rachel Mausner - *Alexander Technique, Lecturer*  
Lisa White - *Jazz Dance, Senior Lecturer*

### Musical Theater

John Burroughs - *Coach, Accompanist*  
Charles Gilbert - *Chair, Musical Theater, Associate Professor*  
Mary Ellen Grant Kennedy - *Voice, Senior Lecturer*  
Patricia Raine - *Voice, Assistant Professor*  
Bill Roudebush - *Musical Theater Performance, Adjunct Associate Professor*  
Neal Tracey - *Voice, Adjunct Associate Professor*

### Technical Director/Production Manager

Neal Ann Stephens



## The Curriculum

An actor must be well versed in a variety of disciplines, each vital in itself and intimately related to the others. Training in voice, movement, dance, speech, improvisation, masks, combat, music, mime, history, and literature supports work done in the acting studio, the heart of the curriculum. Students are exposed to a variety of methods and approaches to acting, and encouraged to utilize that which works best for them. Two semesters of stage combat are required. Combined skills are tested through the rehearsal and performance of productions that challenge the student's ability to perform a variety of demanding roles. Electives are offered that emphasize directing and dramatic criticism, and appropriate courses in the humanities provide a sense of the history of the craft and its impact on other disciplines.

## Performance Requirements

The School of Theater Arts restricts student performance in the first year, permits outside performances in the second year by faculty approval, and carefully governs third and fourth-year student involvement in University-based and outside professional productions.

Theater students in the Acting Program are expected to participate in solo and ensemble productions in the third and fourth-year.

Each third-year acting student is required to successfully produce and perform a 45-minute theatrical solo performance. Under the close supervision of the faculty and staff, and with the assistance of a fourth-year student advisor, this rite of passage into the fourth-year ensemble reflects the synthesis of theory, technique, and individual growth.

Each production in the Acting Studio sequence is followed by an open critique of the production.

Certain professional work outside the School of Theater Arts can be directed toward completion of the Rehearsal and Performance sequence through special permission of the Faculty and the Director of the School of Theater Arts. Students must secure written permission to participate for credit in work outside the School of Theater Arts prior to committing to the outside project. The faculty's decision is based on two factors:

1. the project must contribute to the student's continued growth;
2. the project must be supervised by a responsible person who has been approved by the School of Theater and who will report on the student's work.

## Master Class Productions

Each year, members of the theater faculty and professional directors cast major productions from the entire student body of the School of Theater. These productions, in addition to being valuable learning experiences, allow students from each year to form ensembles outside of the normal studio sequences.

In some cases, third and fourth-year students may receive Rehearsal and Performance credit for participation in Master Class Productions. First and second-year students receive no grade for participation.

## School of Theater Arts Regulations Absences

Students in the School of Theater Arts are expected to attend all classes, studios, workshops, rehearsals and crews for which they are registered or otherwise committed. The School does not permit lateness except for unavoidable and unforeseeable emergencies.

In case of emergencies, the Director, Assistant to the Director, Technical Director, or the faculty member should be contacted immediately.

On the occasion of the second absence, the student will receive a verbal warning from the instructor and a letter of warning from the Assistant to the Director of the School of Theater Arts.

On the occasion of the third absence, the student will receive a deficiency notice and will be asked to meet with the Director. At this time the student will be placed on departmental probation.

A student who is absent a fourth time may be dropped from the course with a grade of "F" and placed on academic probation. If the course is in one of the major areas (Studio, Speech, or Movement) the student, if on academic probation, may be asked to leave the program.

## Advisors

Students are assigned advisors when they enter the School of Theater Arts. Advisory lists are posted in the theater lounge during the first week of the academic year. The advisor conveys information from the faculty to the students and counsels the student in artistic and academic matters. The student, however, is fully responsible for fulfilling his or her artistic and academic obligations and for meeting the requirements for graduation.

## Call Boards

Call boards are located in the theater lounge on the first floor of 313 South Broad Street, next to the Theater Offices, and near the Production Office just outside the Black Box Theater. The call boards are used for the posting of all rehearsal and crew notices, as well as School and professional audition notices.

All Theater students must check the call boards daily and will be responsible for all official notices posted there within 24 hours.

## Crew Assignments

All first-year students are required to serve on production crews. Crew assignments and calls are scheduled and monitored by the Technical Director.

All crew persons are expected to be prompt for crew calls. Lateness will not be tolerated and action may be taken against anyone who misses an assigned call. A student who misses a crew call without prior permission from the Technical Director may be dropped from crew and required to serve on crew in the second year.

### Extra-Curricular Activities

Students in the School of Theater Arts sometimes accept jobs or roles in extracurricular projects. At no time should a student accept an activity which conflicts with a class, rehearsal, crew assignment, etc., or which prevents the student from being fully prepared for class, rehearsal, and/or performance.

### Observation of Classes and Rehearsals

Some classes in the School of Theater Arts are open for observation only by prior arrangement with the instructor and/or the Director of the School of Theater.

All rehearsals are open unless otherwise announced and/or posted, although a director may declare a rehearsal closed at any time.

It is expected that all visitors to classes or rehearsals will appear prior to the beginning of that activity and will remain quietly in place until a break is called.

### Physical Demands of the Program

The Theater Arts program is physically demanding. Good health and its maintenance are of paramount importance to an actor.

Occasional illness or injuries are, of course, justification for short-term absences. Specific chronic physical or emotional disorders which impair attendance or ability to function within the program over a longer period of time should be covered by a formal leave-of-absence.

In either case, the student should confer with his or her advisor as soon as a potential health problem arises.

### Professional Standards and Behavior

It is expected that students maintain high standards of professionalism with respect to studio, classroom, rehearsal, crew, and performance commitments.

### Student Evaluations: Warnings, Probations, Dismissals

Each student is evaluated twice each semester by the School of Theater Arts faculty and the Director. The School of Theater Arts recognizes that in this art form it is possible for a student to receive an adequate grade for a specific course, but not show promise for a future career in the theater as an actor. The School's obligation to its students, therefore, is to keep them abreast of their progress by personal contact and review.

In addition to demonstrated ability and progress in the Major areas — Studio, Speech, and Movement — the student's attitude and seriousness of purpose are also evaluated. Progress from one semester to the next is by invitation only.

There are three academic/artistic reasons why a student in the School of Theater Arts might be placed on probation or not invited to return for additional study:

1. receiving a grade of "B-" or lower in one or more of the Major area courses (Studio, Speech, Movement);
2. conduct which proves disruptive to the educational process and/or the overall well-being of the ensemble;
3. the realization that the program offered by the School of Theater Arts does not or cannot address the specific needs of the student. In this instance, the faculty will work with students and parents to find an appropriate alternative theater or related training.

It is expected that the student's commitment to professional training will be clearly reflected in the quality of work in each studio and class.

**Warnings** — In addition to cases of absences, a student will be verbally warned if his/her performance in class is below par as defined by the instructor's expectations expressed in the class syllabus, rules, etc. More specifically, a student will receive a verbal warning, followed by a deficiency notice from the Director's Office if he or she is not demonstrating ability, lacks seriousness of purpose, demonstrates attitudinal behavior which proves disruptive to the ensemble or educational process, is excessively tardy, is not prepared to work in class, or who is not seriously committed to professional training.

**Evaluations** — Students who receive unfavorable evaluations (i.e. recommendation for probation) will meet with the full-time and major faculty (Studio, Speech, and Movement) to clarify and discuss problem areas and strategies for improvement. At the conclusion of the session, the student will be given two copies of a letter from the Director detailing the reasons and the conditions of the probationary status. The student will be asked to sign both copies of the letter indicating that he or she understands the reasons, conditions, and possible consequences of the probationary status. The student will keep one copy; the other will be placed in the student's file in the School of Theater Arts' office.

Except in unusual circumstances, a student who receives an unfavorable evaluation should have received at least one verbal warning from the instructor and a copy or copies of the instructor's deficiency notice(s).

The probationary period shall last from the date of the meeting until the next evaluation meeting (approximately 6 or 7 weeks).

A senior placed on probation during the Spring semester who fails to successfully address his or her deficiency by the end of the semester will not be allowed to graduate.

**Counseling** — The instructor will meet formally with the student at least twice before the next evaluation to apprise the student of his or her progress. These meetings are documented and copied to the Assistant to the Director.

**Final Evaluation Session** — At the next evaluation session, approximately six weeks later, the major and full-time faculty will again discuss the progress of each student. Those students who are to be placed or continued on probation, or asked to leave the program, will come before the committee.

A student who has shown improvement in relation to the terms of the probation by the next evaluation, but who has violated another rule which could result in probationary status, may be asked to leave the program.

In each case, the student will receive a letter which explains the faculty's decision and his/her recommendation to the Dean of the Philadelphia College of Performing Arts.

**BFA - Acting**

Total Credits: 124

**Freshman Year**

		<b>Semester</b>	
		<b>1st</b>	<b>2nd</b>
TH 103A/B	Acting Studio I-II	3	3
TH 103L	Crew	0	0
TH 105A/B	Stage Combat I-II	2	2
TH 109A/B	Speech for Actors I-II	2	2
TH 114	Mask Characterization	1	-
TH 115A/B	Movement for Actors I-II	1	1
TH 116A/B	Dance for Actors	1	1
TH 119A/B	Business of the Arts	1	1
TH 211	Makeup	1	-
TH 213	Script Analysis I-II	3	-
TH 311A	Theater History I	-	3
HU 110A/B	First Year Writing	3	3
		<b>18</b>	<b>16</b>

**Sophomore Year**

TH 203A/B	Acting Studio III-IV	3	3
TH 209A/B	Speech for Actors III-IV	2	2
TH 215A/B	Movement		
	for Actors III-IV	2	2
TH 219A/B	Business of the Arts	1	1
TH 311B	Theater History II	3	-
HU 2XX	Humanities	-	3
HU 103A/B	Intro. to Modernism	3	3
	Electives	2	2
		<b>16</b>	<b>16</b>

**Junior Year**

TH 303A/B	Acting Studio V-VI	3	3
TH 309A/B	Speech for Actors V-VI	3	3
TH 315A/B	Movement		
	for Actors V-VI	2	2
TH 319A/B	Business of the Arts	1	1
HU 3XX	Humanities	3	3
	Electives	3	3
		<b>15</b>	<b>15</b>

**Senior Year**

TH 403A/B	Acting Studio VII-VIII	3	3
TH 409A/B	Speech for Actors VII-VIII	3	3
TH 415A/B	Movement		
	for Actors VII-VIII	2	2
HU 4XX	Humanities	6	6
		<b>14</b>	<b>14</b>

**BFA - Musical Theater**

Total Credits: 128

**Freshman Year**

		<b>Semester</b>	
		<b>1st</b>	<b>2nd</b>
TH 103A/B	Acting Studio I-II	3	3
TH 103L	Crew	0	0
TH 109A/B	Speech for Actors I-II	2	2
TH 116A/B	Dance for Actors I-II	1	1
TH 119A/B	Business of the Arts	1	1
TH 122A/B	Music Skills I-II	2	2
TH 140A/B	Voice/Musical		
	Theater I-II	2	2
TH 150A/B	Dance for Musical		
	Theater I-II	1	1
TH 213A	Script Analysis I	3	-
HU 110A/B	First Year Writing	3	3
HU 103A	Intro. to Modernism	-	3
		<b>18</b>	<b>18</b>

**Sophomore Year**

TH 203A/B	Acting Studio III-IV	3	3
TH 209A/B	Speech for Actors III-IV	2	2
TH 211	Makeup	1	
TH 215A/B	Movement		
	for Actors III-IV	2	2
TH 219A/B	Business of the Arts	1	1
TH 222A/B	Music Skills III-IV	2	2
TH 240A/B	Voice/Musical		
	Theater III-IV	2	2
TH 250A/B	Musical Theater		
	Dance III-IV	2	2
HU 103B	Intro. to Modernism	3	-
HU 2XX	Humanities	-	3
		<b>18</b>	<b>17</b>

**Junior Year**

TH 303A/B	Acting Studio V-VI	3	3
TH 311A	Theater History I	-	3
TH 312A/B	Musical Theater		
	History I-II	3	3
TH 318A/B	Musical Theater		
	Repertory	2	2
TH 319A/B	Business of the Arts	1	1
TH 340A/B	Voice/Musical		
	Theater V-VI	2	2
TH 350A/B	Musical Theater Dance	1	1
HU 3XX	Humanities	3	-
		<b>15</b>	<b>15</b>

**Senior Year**

TH 311B	Theater History II	3	-
TH 440A/B	Voice/Music		
	Theater VII-VIII	2	2
TH 450A/B	Musical Theater Dance	1	1
HU 4XX	Humanities	6	6
	Electives	2	4
		<b>14</b>	<b>13</b>

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# The School of Theater Arts

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## Course Descriptions

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### TH 100 A/B

#### Acting for Non-Majors

1 credit

### TH 103 A/B

#### Acting Studio I-II

6 hours

3 credits

An introductory studio focusing on the fundamentals of acting, basic skills for stage communication, voice and movement exercises, centering techniques, and exercises designed to increase physical and emotional stamina, identify and strengthen poor technique, develop focus and concentration, and to introduce the student to the demands of the theater. In the process of demystifying the craft, the student discovers the energy, power, and vulnerability of self.

### TH 103L

#### Crew

2 hours

0 credits

### TH 105 A/B

#### Stage Combat I-II

3 hours

2 credits

This Introductory course teaches the integration of safety and acting with the techniques of unarmed combat and knife-fighting.

### TH 109 A/B

#### Speech for Actors I-II

3 hours

3 credits

General American pronunciation is introduced. Alexander Techniques are incorporated to assist with relaxation, breathing, resonance, articulation and text work. Physical and vocal warm-ups are an integral part of each class. Shakespearean verse is introduced in the second semester.

### TH 114

#### Mask Characterization

3 hours

1 credit

Introductory course in character development focuses on a process designed to release and open the student's emotional and physical range, stimulate the imagination, place great emphasis on physical actions, acting with the whole body, and ridding the student of self-conscious mannerisms. Through the use of oversized masks (and a series of challenging exercises), the student is allowed the freedom to become someone else. The work aims to integrate the student's skills with his/her instincts, allowing impulses and the imagination to flow in conjunction with a flexible and vulnerable body. The work culminates with the presentation of a fully realized character; a synthesis of the entire semester's work.

### TH 115 A/B

#### Movement for Actors I-II

1.5 hours

1 credit

Introduces basic movement vocabulary in Modern Dance using, primarily, basic improvisational technique. The course is designed to provide the student with awareness of his/her body and the basic skills of movement and dance, such as stretching, breathing, posture, coordination, balancing, etc. The course also allows student the experience of creative application of movement and movement expression through various forms and structures of improvisation. Each semester concludes with a presentation of a creative project which emphasizes movement in conjunction with other theatrical forms.

### TH 116 A/B

#### Dance for Actors I-II

1.5 hours

1 credit

### TH 119 A/B

#### TH 219 A/B

#### TH 319 A/B

#### TH 419 A/B

#### Business of the Arts

1 hour

1 credit

Exploration of the business and legal aspects of theater and the actor's career: the roles of agents, managers, producers, and managing directors are explored. Guest lecturers from the field conduct seminars on various topics such as unions, contracts, and starting theater companies.

### TH 122 A/B

#### Music Skills I-II

3 hours class

1 hour lab

2 credits

Skill training in sight reading, ear training, keyboard and music theory, oriented to the needs of the musical theater performer. First year focuses on rudiments of notation, pitches, intervals, rhythms and simple chords. Students learn to read from "lead sheet" notation. Examples are drawn from the musical theater repertoire. In-class exercises and drills are supplemented with computer-based instruction and keyboard lab. Required of all musical theater students.

### TH 140 A/B

#### Voice for Musical Theater I-II

1.5 hours class

0.5 hour lesson

2 credits

Vocal technique training for musical theater students. Individual coaching sessions are combined with group sessions in which students rehearse and perform solo and ensemble musical theater repertoire. Each student will develop a working understanding of vocal anatomy, breathing, support, placement, resonance and diction and a regimen for out-of-class practice. Students work with cassettes outside of class. Required for all musical theater students.

### TH 150 A/B

#### Dance for Musical Theater I-II

3 hours

1 credits

Dance technique training oriented to the specific needs of the musical theater performer. Classes in jazz, tap, movement, improvisation and related subjects build strength and awareness and extend the student dancer's physical and expressive range. Required of all musical theater majors.

### TH 203 A/B

#### Acting Studio III-IV

6 hours

3 credits

This course continues the work started in TH 103. Sensory/emotional work and their relation to characterization is further explored, leading to an in-depth study of motivation and subtext. Sensory, emotional and adaptation exercises, as well as improvisation and two-character scenes are used to deepen the actor's ability to execute honest and purposeful stage action and communication. With the aid of method and other techniques, emphasis is laid on the "truth of the movement." Both performance and personal journals are maintained on a continuing basis, and outside rehearsals on scenes are expected. All scene work is directed by the instructor, using individualized hands-on approach

### TH 205

#### Stage Combat III

3 hours

2 credits

This intermediate course teaches the integration of safety and acting with the techniques of Broadsword and rapier-and-dagger. This course continues the work started in TH 105. A/B.

### TH 205 B

#### Stage Combat IV

3 hours

2 credits

This course specifically prepares the student for the certification test of the American Society of Fight Directors. Fights are choreographed and perfected using several weapons and unarmed techniques in a credible, clear, and exciting stage fight in the context of a theatrical scene using dialog. Students admitted by invitation. Prerequisite: minimum grade of B in TH 205 A.



**TH 209 A/B****Speech for Actors III-IV**

3 hours  
2 credits

Through the course of the year each student is expected to achieve a high degree of proficiency in General American pronunciation. Resonance, placement and range are developed, supported by the Alexander Technique and using Shakespearean and other text. The first semester is spent restrengthening muscles, correcting pronunciation and placement, and redeveloping range. Strict attention is paid to Standard English pronunciation. The student is also drilled in, and expected to be proficient in General American pronunciation both Polished and Common. The second semester continues the work of the first and begins the study of vocal interpretation from scripted material, both poetry and prose. Using unfamiliar texts, the actor is asked to interpret vocal character and develop vocal emotional line. The final step in the process is to train the actor to add the physical character without undermining vocal placement or creative strain.

**TH 213 A/B****Script Analysis I-II**

3 hours  
3 credits

Introduces the student to practical analysis of texts/scripts for enhancing the move from script to performance. The course explores the concepts of conflict, human action, character, action/reaction cycle, objective, dramatic structure, translations, and resources external to the script (historical perspective). At course's end, the student should possess a firm understanding of the process involved in script analysis, be thoroughly familiar with the composite types of dramatic literature, begin to understand the nature of an informed aesthetic, and to understand the consequences of each element of performance on its audience.

**TH 215 A/B****Movement for Actors III-IV**

3 hours  
2 credits

Movement for actors utilizing intensive physical-emotional improvisation work, including exercises in calisthenics, aerobics, rhythmic movement, combinations, center floor work, stretches, and the use of physical impulse to expand emotional range.

**TH 222 A/B****Music Skills III-IV**

3 hours class  
1 hour lab  
3 credits

Skill training in sight reading, ear training, keyboard and music theory, oriented to the needs of the musical theater performer. First year focuses on rudiments of notation, pitches, intervals, rhythms and simple chords. Students learn to read from "lead sheet" notation. Examples are drawn from the musical theater repertoire. In-class exercises and drills are supplemented with computer-based instruction. Required of all musical theater students.

**TH 240 A/B****Voice for Musical Theater III-IV**

1.5 hours class  
0.5 hour lesson  
2 credits

Prerequisite: Voice for Musical Theater I-II. Individualized coaching sessions are used to solve individual vocal problems and continue development of the student's unique instrument. Students also meet weekly in group sessions to rehearse and present solo and ensemble musical theater repertoire. Listening assignments introduce students to the artistry of significant musical theater performers, past and present. Required of all musical theater students.

**TH 250 A/B****Dance for Musical Theater III-IV**

4.5 hours  
2 credits

Prerequisite: Dance for Musical Theater I-II. A continuation of the previous year's dance training. Technique training in jazz, tap, ballet and related subjects is continued, with focus on the technical needs of the musical theater performer. Required of all musical theater majors.

**TH 303 A/B****Acting Studio V-VI**

6 hours  
3 credits

The overall emphasis of the course is on theatrical styles of acting.

**TH 309 A/B****Speech for Actors V-VI**

3 hours  
3 credits

The purpose of this course is to give the student a thorough and practical understanding of the voice and how it works as applied to Acting. Starting with physical awareness, the aim is, through techniques of self-sensing, to uncover and dismantle tensions which prohibit primary impulses. As the main element in the function of support, much emphasis is placed on spinal alignment and lengthening of the vertebral structure so the breathing is able to operate with more efficiency and economy. The goal is to undo blocks so that each area – jaw, tongue, soft palate – are systematically examined and specific exercises are done which are designed to create a full awareness and understanding of how these muscles function.

**TH 311 A/B****Theater History I-II**

3 hours  
3 credits

A two-semester survey of the history of theater its dramatic literature, theater structures and production methods, styles of acting, and historical trends, through readings, discussions, and lectures. The course will explore the history of theater through its artistic, spiritual, political and cultural sources of empowerment. Students are provided with the historical background to apply acting, directing, and designing techniques to the theater of other periods of history

**TH 312 A/B****Musical Theater History I-II**

3 hours  
3 credits

A two-semester survey of the history of the American musical theater in the nineteenth and twentieth centuries. Students develop insight into the writers, performers and theater artists who created the legacy of the musical theater in America, and examine representative works from a variety of periods. Students will undertake research projects focusing on major performers, writers, directors and choreographers. Artists and their work will be studied in print and on audio and video recordings. Work in this class is complemented by rehearsal and performance of repertoire in a variety of periods and styles.

**TH 315 A/B****Movement for Actors V-VI**

3 hours  
2 credits

A course sequence designed to aid the student in developing ease and flexibility of movement through increased awareness of habitual movement patterns. The student is guided through the process of substituting useful movement patterns for those that interfere with comfort and freedom of expression. A vocabulary and a consistent technique is developed which the student can apply to stage movement, vocal work, dance, etc., and a greater kinesthetic sense enhances expressive movement and relaxed, controlled speech.

**TH 318 A/B****Musical Theater Dance Repertory**

5 hours  
2 credits

Prerequisite: Dance for Musical Theater III-IV Continued warm-ups and barre work offer the student the opportunity to develop strength and range, and avoid injury. Combinations are drawn from the diverse styles of the musical theater repertory, enabling the student to develop versatility and a sense of style. Required of all musical theater majors.

**TH 320****Musical Theater Performance**

3 hours

2 credits

An elective course for actors, singers and dancers in which students can explore the craft of the singing actor through exercises, improvisations and repertoire study. Students will learn and rehearse solos, scenes and ensembles from the musical theater repertoire. Emphasis is on developing honesty, ease and expressiveness in musical theater performance. Prerequisite: one year of voice training, one year of acting training.

**TH 325****The Art of Oral Interpretation**

3 hours

2 credits

Analysis and studio work on poetry, fairy tales, and short stories as dramatic text.

**TH 340 A/B****Voice for Musical Theater V-VI**

1.5 hours class

0.5 hour lesson

2 credits

Prerequisite: Voice for Musical Theater III-IV. A continuation of the musical theater vocal training sequence. Students work on more demanding and diverse literature in individual and group sessions. Students are coached on vocal skills pertinent to repertoire being represented in productions. Required of all musical theater students.

**TH 350 A/B****Dance for Musical Theater V-VI**

3 hours

1 credit

**TH 400 A/B****Acting For Film I-II**

3 hours

3 credits

This class is designed for acting students who want to gain knowledge and experience in acting for film and television. The primary goal of the class is to bring out each actor's natural talent which is often the most "marketable" in film and television industry. During the course each actor will work on a monologue or scene chosen in consultation with the instructor to make his/her work in front of a camera compelling, secure, and believable. Special video sessions will take place throughout the course to give each participant a valuable, hands-on experience in acting for the camera. The actors will also be able to see and evaluate each other's film work during a special screening session at the end of the course. Special benefit: the actors will be able to use excerpts from their monologue/scene for a "video audition" commonly required by today's casting directors, actor's agents, and film/TV directors.

**TH 403 A/B****Acting Studio VII-VIII**

6 hours

3 credits

The senior acting student will be prepared for his/her entry into the theater profession through a research and practicum approach to interview and audition techniques. Research into the type of theater companies available, theater and casting agents, showcase opportunities, useful sources for job of theater companies available, theater and casting agents, showcase opportunities a survey of Actor's Equity Association, and current trade papers will be included in the course, as well as an actual experience of interview and audition for a play director or casting agent with valuable critique following. Emphasis in the first semester will be placed on the senior actor's one-person performance projects.

**TH 405 A/B****Stage Combat VII-VIII**

2 hours

2 credits

Direction in stage fighting with a wide variety of weapons.

**TH 409 A/B****Speech for Actors VII-VIII**

3 hours

3 credits

Emphasis is on dialects. Standard English, regional and national accents, using Standard English as a base, is the focus in the first semester. During the year, individual vocal and speech problems are addressed through class clinics and tutorials.

**TH 415 A/B****Movement for Actors VII-VIII**

3 hours

2 credits

Continuation of TH 315 A/B.

**TH 417****Directing Studio**

3 hours

3 credits

An introduction to the basic fundamentals of directing including a thorough investigation of the directing vocabulary, exercises in space and composition, exploration of scripts from the director's point of view, and practical experience with ground plans. Finally the student will be asked to demonstrate his/her understanding of blocking values and textual analysis by conceptualizing and then staging simple scenes. The second semester introduces the basics of acting coaching and is coordinated with the script analysis and dramatic criticism. Semester culminates with student staging and coaching a medium-length scene from a modern play.

**TH 440 A/B****Voice for Musical Theater VII-VIII**

1.5 hours class

0.5 hour lesson

2 credits

**TH 450 A/B****Dance for Musical Theater VII-VIII**

3 hours

1 credit

**TH 449****Internship**

3.0-15.0 credits

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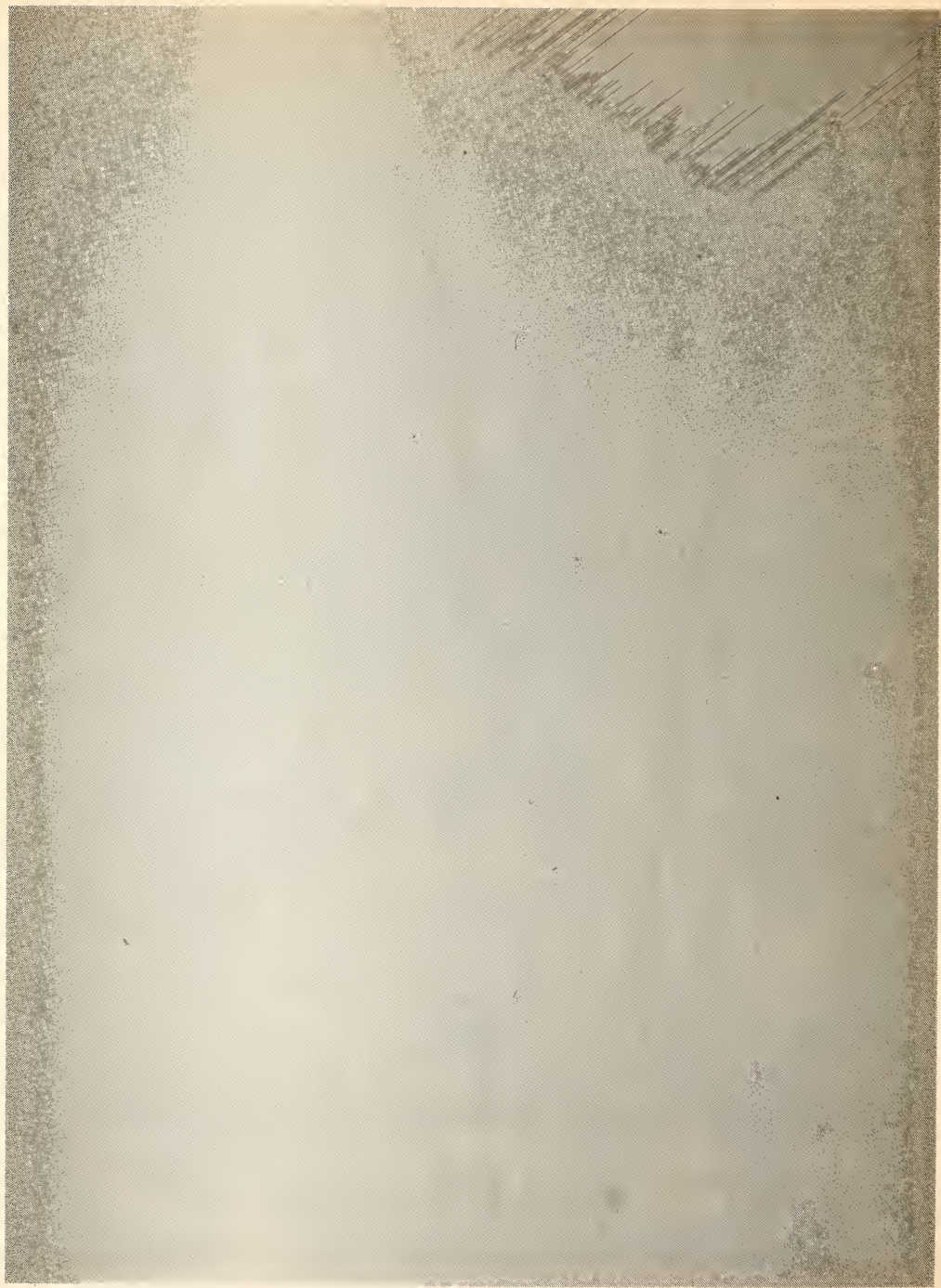
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# The University of the Arts

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## **Division of Humanities**





# Division of Humanities

**Robert Ackerman**  
Director  
215-875-1077

The Humanities Division at The University of the Arts is responsible for approximately one-third of each student's requirement for graduation, reflecting the University's conviction that the Humanities are essential for the education of artists, designers, and performers. The aims of the division are to develop students' powers of critical thinking and their understanding of the history and criticism of the creative arts, to introduce them to philosophic and scientific modes of thought, and to the study of human cultures and societies – in sum, to refine students' perceptions of both their inner world and the outer world and to help make them both intellectually responsible and creative. The Humanities Division represents a common ground in the curriculum where students from both colleges meet. It thus offers a unique forum for artistic and academic exchanges.

## Humanities Requirements

Please note that humanities requirements differ between the two colleges and that the curriculum is now being reviewed. Students are expected to meet with their advisors regularly and are responsible for knowing and fulfilling their humanities requirements.

Currently, all students at The University of the Arts must take First Year Writing and Introduction to Modernism.

All freshmen take two semesters of English composition (HU 110A, HU 110B). Based on transcripts, SAT score, TSWE score on the verbal text of TOEFL (Test of English as a Foreign Language), and initial essay assignments, students may be placed in HU 008 or HU 009. These courses do not satisfy the Language and Expression requirements. Students will be given First Year Writing credit for HU 109B, an English composition course offered in the second semester for all HU 009 students.

In addition, freshmen from both colleges take two semesters of Introduction to Modernism (HU 103A & B). Students in HU 008 (English as a Foreign Language) and HU 009 begin the Introduction to Modernism sequence in the second semester of their program at the University.

Satisfactory completion of the First Year Writing sequence is required prior to registration for upper-level humanities courses. In addition, failure to complete this sequence may prevent the student from proceeding in his or her major studio coursework. Studies in the humanities are divided into four categories: Language and Literature, History and Social Studies, Art History, and Philosophy and Science. Students must satisfy the credit total for each college as indicated below. In addition to the required and elected humanities courses, students will also be taking discipline history courses in their majors.

Please note that humanities requirements are slightly different for students who matriculated prior to Fall 1993. Please contact the Office of the Registrar if you have questions about humanities requirements.

### All students:

HU 110 A/B	
First Year Writing	6 credits
HU 103 A/B	
Introduction to Modernism	6 credits

### PCAD:

HU 151	
Language of Art History	3 credits
Art History	6 credits
History and Social Studies	6 credits
Language and Literature	6 credits
Philosophy and Science	6 credits
Humanities Electives	3 credits

### PCPA:

100/200 level or above	9 credits
300/400 level or above	12 credits
Discipline History	6 credits

## Normal Progress

To make normal progress toward graduation, PCAD students should register for 6 Humanities credits per semester; PCPA students should register for 3 Humanities credits, excepting one semester of senior year when 6 credits are required. Students may register for more credits provided they have received permission from their department chair or school director.

## Transfer Requirements

The University of the Arts will accept transfer credit for Humanities courses completed elsewhere, after review, provided that the course work completed is determined to be equivalent to University of the Arts offerings, is from an accredited college or university, and a grade of "C" or better is earned. Students are required to present official transcripts of courses taken at other institutions as well as course bulletins in order for evaluation of transfer credits to take place. Contact the Office of the Registrar for further information.

Once they have matriculated, students in PCAD may transfer up to 15 credits in the Humanities; students in PCPA may transfer up to 9 credits. Students who wish to take Humanities credits at other colleges must secure prior written approval from the Director of the Division of Humanities. Such courses may not duplicate courses already taken for credit at The University of the Arts.

## Credit-Hour Ratio

In general, humanities credit is earned at the ratio of one credit per class contact hour.



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# Humanities Course Descriptions

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## Freshman Core

### HU 008 A

#### English as a Second Language I

3 credits

This course prepares students for whom English is a second language to produce the kinds of writing expected of them on the college level, and to improve their reading and critical thinking skills. This is a two semester requirement. On rare occasions, students may be exempted from HU 008B by the instructor. HU 008A provides a review of English grammar, sentence structure, and paragraph development. It focuses primarily on the development of fluency in writing and reading. Weekly proctored writing sessions with a minimum of ten essays and tutoring sessions are mandatory. This course is graded on a pass/no grade basis. Credits for this course do not count toward graduation.

### HU 008 B

#### English as a Second Language II

3 credits

A continuation of HU 008A, this course focuses on the different kinds of prose techniques and on responding in writing to readings and to the work of other students. It has a workshop format and engages students in collaborative learning activities. Weekly proctored writing sessions with a minimum of ten essays and tutoring sessions are mandatory. Credits for HU 008B do not count toward graduation. This course is graded on a pass/no grade basis. A student who successfully completes this course enters HU 110A.

### HU 009 and HU 109 B

#### First Year Writing

3 credits

Note: HU 009 credits do not count toward graduation; HU 109B credits count toward graduation. These courses are designed to help students improve reading, writing, and study skills. The emphasis is on the technical aspects of writing, specifically grammar, punctuation, spelling, and paragraph construction, along with reading comprehension, vocabulary, sentence structure, logical relationships, and usage. Students may work on particular problem areas in the Learning Resource Center. Grades in HU 009 will be assigned on a pass/no grade basis. Students completing HU 009 enter HU 109B. Students successfully completing HU 109B will enter HU 110B in the following semester.

### HU 110 A/B

#### First Year Writing I

3 credits

A year-long writing course, the theme of which is "Artists as Writers." The course covers the various kinds of writing that artists may be expected to produce, ranging from informal generative writing to formal critical analysis and presentational writing. The student will write about the arts (including the student's own work), the artist, and the artmaking process. The first semester focuses on the artist and artmaking, and the second semester on the various arts - visual arts, dance, music, theater, and literature - regarded from various cultural perspectives. This course (formerly called "Language and Expression") is required of all freshmen.

### HU 103 A/B

#### Introduction to Modernism

3 credits

A course with an explicitly multi-arts viewpoint that explores the historical and cultural inheritance of the West over the last two centuries. The first semester concentrates on the period 1776-1914 and examines the complex movements known as romanticism and realism; the second semester covers the next half century of high modernism and its consequences. Required of all freshmen.

## Language and Literature

### HU 130 A/B

#### French I

3 credits

Students study the basic elements of French grammar through conversation and drills derived from readings of easy modern prose and from a cultural reader.

### HU 131 A/B

#### German I

3 credits

A one-year course of basic grammar. The aim of the course is to develop the reading, writing, and speaking skills of the first-year German student.

### HU 132 A/B

#### Italian I

3 credits

This course covers conversation about everyday Italian life and culture and basic grammar through reading of Italian prose.

### HU 201

#### Lyric Poetry

3 credits

A survey of lyric poetry from medieval times to the twentieth century.

### HU 210 A/B

#### American Writers

3 credits

The first semester examines the major ideas and trends in nineteenth-century American literature, including works by Poe, Hawthorne, Melville, Dickinson, and James. The second semester focuses on twentieth-century American writers and includes works by Wharton, Lewis, Hemingway, Fitzgerald, and Steinbeck.

### HU 211

#### Women Writers

3 credits

This course examines literature written by women for its uniqueness and, equally important, for its significance in the mainstream of literature. The course begins with such writers as Jane Austen, Emily Bronte, and Virginia Woolf, and moves to contemporary writers.

### HU 212

#### Introduction to Mythology

3 credits

This course begins by defining mythmaking (a creative process essential to all societies, past and present) and by analyzing the different approaches to myth. It moves on to examine creation myths from around the world and, finally, a selection of myths from three different cultures: Greek, Norse, and Native American.



**HU 213****World Drama**

3 credits

This course examines some of the most important periods in dramatic literature before the modern period, in both the Western and non-Western traditions: Classical Greece and Rome, India of Kalidasa, Medieval Europe, Japan (Noh and Kabuki), Renaissance Italy and Spain, Neo-classical France, Romantic drama and opera. The relation of drama to ritual as a worldwide phenomenon is explored. The course emphasizes the relations of dramatic styles to the cultures and theaters within which they developed, and explores the idea of "total theater" in which poetry, song, dance, and music fuse together.

**HU 216****The Short Story**

3 credits

A study of the short story from Poe to the present. Samplings from the British, the American, and the European, with particular attention to the major authors who reinvented the genre. At the end of the semester, students will look at developments in contemporary fiction: the anti-story, the new wave, the surreal, the minimal, the funny, the mythic.

**HU 217****African-American Literature**

3 credits

Literature by African-Americans includes some of the best American writing in our time. Langston Hughes, Richard Wright, Ralph Ellison, James Baldwin, Toni Morrison, Imamu Baraka, and Gwendolyn Brooks, to name but a few, have created a distinguished body of work that, with a few exceptions, does not appear in the reading lists of other American literature courses. Although the course will focus on the larger question of the role of the African-American writer in American society, it may also introduce students to other, less-well-known African-American writers (e.g. Frank Yerby, Chester Himes) who have made significant contributions to "popular" American literature.

**HU 218****Superheroes: From Beowulf to Spiderman**

3 credits

This course examines the most important heroes of popular culture in the Middle Ages – Beowulf, Roland, Siegfried, and King Arthur. What do these heroes and the epics in which they appear reveal about their culture? How do they compare to modern popular superheroes?

**HU 219****Children's Literature**

3 credits

This course investigates the anonymous oral traditions of world literature, which continue to nurture the imagination and sense of identity of children today, and the modern tradition of children's literature. The course focuses on children's literature as an introduction to the principles and forms of art and to the role of the imagination in child development.

**HU 221****Forms of Autobiography**

3 credits

Intimate, revelatory explorations of the many worlds of the self; Hemingway as a young writer in Paris meeting Fitzgerald, Stein, Picasso; Salinger as Holden Caulfield, preppy sage; Freud on himself on psychoanalysis; Roth's Portnoy complaining in the throes of lust; Proust's great theories of love, death, and art; Van Gogh as artist and moral thinker in his letters; Greene's portrait of a woman's obsession with love and God; Andre Malraux's Lazarus; Tillie Olsen's struggles as a housewife to write; and others. We will also read from letters and diaries by the authors of the books.

**HU 230 A/B****French II**

3 credits

Open to students who have completed French I or have had two or more years of high school French. Students read modern French short stories and a novel, *La Princesse de Cleves*, by the eighteenth-century writer Mme. de la Fayette.

**HU 232 A/B****Italian II**

3 credits

Open to students who have completed Italian I or have had two or more years of high school Italian.

**HU 310****The Stories of Chekhov**

3 credits

Anton Chekhov is among the world's great writers of short stories. His presentation of human relationships is profoundly humane and revealing. The readings will include most of Chekhov's best stories, excerpts from his letters, some critical interpretations, and supplementary material on family life. We will consider the literary merits of his stories and explore what goes on between the people in them.

**HU 311****Greek Drama**

3 credits

Plays by Aeschylus, Sophocles, Euripides, and Aristophanes are examined to understand their own integrity as works of art and to develop an appreciation of the extraordinary achievement of Greek drama.

**HU 313****Poetry Writing Workshop: Composition and Theory**

3 credits

Students' poems are discussed, criticized, revised, and improved. Principles governing the decision to change a poem in various ways, the study of poems by American and English poets, the reading of some criticism, concentration on the basic principles of craft. Theory involves, primarily, sound, content, meaning, and purpose of student poems and of poetry in general. The poet's sense of an audience also figures in the discussion.

**HU 314****Literature and Film**

3 credits

This course explores different subjects through the arts of literature and film. Among the topics treated have been Images of Vietnam, The Thriller, and Science Fiction.

**HU 315 A****Modern Drama**

3 credits

A study of the modern theater from the end of the nineteenth century to the present. Students will read some of the world's best playwrights: Ibsen, Strindberg, Chekhov, Shaw, Pirandello, Lorca, Brecht, and Beckett. Theater trips.

**HU 315 B****Contemporary Drama**

3 credits

A study of the experimental developments in today's theater, both on Broadway and off, from *Waiting for Godot* to the present moment. Students will read some of the best known playwrights of our time: Genet, Beckett, Ionesco, Albee, Pinter, and Shepard, as well as some not so well known. Theater trips.

**HU 316****American Playwrights**

3 credits

A study of the American theater in the past fifty years, looking at the works of such authors as O'Neill, Miller, Williams, Albee, and Shepard. Theater trips as well as showings of filmed plays.

**HU 317 A****Romanticism**

3 credits

A study of the Romantic movement in England, including the major poets (Blake, Wordsworth, Coleridge, Byron, Shelley, and Keats), several novelists (including Brontë's *Wuthering Heights* and Mary Shelley's *Frankenstein*), and samplings from the letters and essays. Some of the dominant Romantic themes – the artist as outcast, revolution, man's relation to nature – will be addressed.

**HU 317 B****William Blake**

3 credits

A study of Blake the poet, Blake the prophet, Blake the revolutionary, and Blake the artist through an examination of his poems and illustrations. Included will be an introduction to English Romanticism and an introduction to the art of illumination. Using facsimile editions, the student will read selections from *Songs of Innocence* and *Songs of Experience*, *The Marriage of Heaven and Hell*, and then plunge into Blake's cosmology with *Urizen* and his visionary politics with *America*. Together we will try to work out the meaning of some difficult poetry and the complex relationship between literary and visual art.

**HU 318****Literature of the Roman Empire**

3 credits

After a glance at Greek influences, the course will focus on the literature of classical Rome. Readings from epic, drama, and lyric, with an emphasis on the interaction between those classical forms and the culture that produced them.

**HU 320 A****Western Literary Masterpieces I: Ancient through Renaissance**

3 credits

A selection of the greatest literary works of the West, from ancient Greece through the Renaissance. The course focuses on the perspectives and values those works reveal: what questions the different cultures asked; how they approached and defined human potential, fate, reality; and, finally, how they defined art and the artist's role – entertainer, recorder, shaper, conscience, or hero.

**HU 320 B****Western Literary Masterpieces II: Neoclassic, Romantic, and Modern**

3 credits

A continuation of Humanities 320A, focusing on the same issues but from the seventeenth through the twentieth centuries. Readings include works by such writers as Moliere, Voltaire, Austen, Goethe, and others, and end with two twentieth-century writers, D. H. Lawrence and James Joyce, who represent two significantly different modern traditions.

**HU 322****Scriptwriting**

3 credits

This workshop course introduces students to the discipline of writing for theater and film. Focusing on the elements necessary for the creation of producible scripts, the student develops practical skills leading to the student of a short work for stage or screen by the end of the semester.

**HU 323****Arts Criticism**

3 credits

A writing course designed to promote understanding and interpretation of the arts across a multi-disciplinary spectrum and to provide students with the basic tools of critical analysis. Group discussion and selected readings.

**HU 325****Fiction Writing**

3 credits

A workshop course on writing short fiction. Students will study the elements of creative writing, experiment with several forms, develop a clear voice, and learn how to criticize the work of others usefully. The goal is to produce a portfolio of finished pieces.

**HU 411 A****Renaissance Literature**

3 credits

Works by Boccaccio, Machiavelli, Erasmus, Rabelais, Cervantes, Jonson, Calderon, and others are read to explore the remarkable contribution of these writers and to develop an understanding and appreciation of the Renaissance.

**HU 411 B****Shakespeare**

3 credits

This course examines the dramatic works of the supreme writer of the English Renaissance – Shakespeare. A selection of his comedies, histories, tragedies, and romances are read. The course focuses on the plays not only as literary accomplishments but also as theatrical performances existing in three-dimensional space. Thus the course is concerned both with the parameters of the original Renaissance stage and with modern translations and transformations of the plays. Required of all students in the School of Theater Arts.

**HU 412****Detective Film and Fiction**

3 credits

This course will examine the genre known as hard-boiled detective fiction as it developed in literature and then was extended by feature films. Among the authors to be considered are Dashiell Hammett, Raymond Chandler, and Ross Macdonald; among the films are "The Maltese Falcon," "The Big Sleep," and "The Long Goodbye."

**HU 413****Literature and Film: From Text to Screen**

3 credits

This course will prepare the student to make the conceptual and the technical leap between the written text and its transformation to a cinematic text on the screen. The students will examine what happens to plot, characterization, and bound and free description when a narrative text is converted to an audiovisual presentation. In certain examples, the transformation of narrative structure will be traced from the novel to the screenplay to the finished film. Students will gain insights into the relationships between written and filmed dialogue, between written description and cinematic mise-en-scene, between the novel's omniscient narrator and the film's voice-over.

**HU 414 A****The Big, Fat, Famous Novel**

3 credits

We will read three of the world's best and most important novels: Tolstoy's *War and Peace*, Melville's *Moby Dick*, and Joyce's *Ulysses*. Each provides great pleasure to the serious reader and much material for intense discussion. Each novel will have the equivalent of its own little course, about one month long.

**HU 414 B****European Masters**

3 credits

We will study some of the most admired, best loved books of the world, written in the heyday of the novel, the 19th century: *Crime and Punishment* by Dostoevsky, *Madame Bovary* by Flaubert, *Wuthering Heights* by Bronte, *Great Expectations* by Dickens, *Portrait of a Lady* by James. This is a course for people who love to read.

**HU 415 A/B****Contemporary Poetry**

3 credits

This course consists of the reading and interpretation of major modern poets – Eliot, Stevens, Williams, Whitman, Bishop, for example – and some important contemporary poets such as Kinnell, Levertov, and Wright. Foreign poets in translation are also part of the course: Milosz, Pavese, Hikmet, Akhmatova, to name four. Prose by most of the poets concerning poetry is included as an important part of understanding and interpreting the readings. Several of the poets have written important criticism. Analysis of each poet's style and why the poet has developed it form part of the course. Aesthetic theory and the function of poetry as a social force will also be considered.

**HU 416 A****Contemporary Novel**

3 credits

This is a course for people who like to read. We will study ten (count 'em ten!) novels by some of the most interesting authors of the past two decades – including works from North and South America and Eastern and Western Europe. Some will be weird, some beautiful, some sexy, some funny.

**HU 416 B****Contemporary Fiction**

3 credits

A study of the contemporary novel as represented by an international selection of authors from North and South America, Eastern and Western Europe. Students will read some of the newest, best, and most exciting fiction written in recent years; these novels are often experimental, often difficult, never dull. This is a course for people who like to read.

**HU 417****Lyric**

3 credits

A study of how contemporary song lyrics developed from the tradition of lyric poetry and folk ballads. Line-by-line analysis of famous lyric poems from literary history. Popular songs of the past fifty years are used in the discussion of the problems and challenges of putting words to music, with special attention paid to Bob Dylan. Other artists include Billie Holiday, Simon and Garfunkel, the Mamas and the Papas, the Rolling Stones, Led Zeppelin, and Stevie Wonder. There is a substantial writing requirement: students may elect to study poetry, librettos, or song lyrics or to write original song lyrics of their own.

**HU 419**  
**American Modernists**

3 credits

In reading and discussing key works of three American novelists – Fitzgerald, Hemingway, and Faulkner – the student considers to what extent and how they reflect such modernist concerns as style, language, narrative point of view, myth, psychology, and history. In addition, students will lead discussions of selected short fiction by Hemingway and Faulkner supported by research into criticism conducted at a major research library, and will finish the course with an essay on one additional major work by the writers studied.

**HU 420**  
**Major Writers**

3 credits

A course that focuses on the life and work of a single important writer. Among the authors who have received this intense examination have been James Joyce and Samuel Beckett.

**HU 421**  
**On the Nature and Poetry of Art**

3 credits

An exploratory course on the nature of poetry and art in which a variety of texts will be used – literature, philosophy, art, letters, criticism. We will contend with some major figures, including Wallace Stevens, Rilke, Eliot, Giacometti, Monet, and Van Gogh. Contemporary artists such as Sidney Goodman, Warren Rohrer, Ray Metzger, and Tom Chimes will be discussed; some may themselves join in our discussion.

**HU 423**  
**Literature in Opera of the Twentieth Century**

3 credits

A study of twentieth-century opera's treatment of major literature.

**HU 428**  
**Portraits of the Artist**

3 credits

This course will examine the idea of "the artist" from its origins in the Renaissance to the present day, both as artists presented themselves and as they have been perceived by others. The course will be interdisciplinary in nature, working with a variety of materials: literary, autobiographical and fictional, musical, and visual (painting and film).

## Art History

**HU 140 A**  
**Art History Survey I**

3 credits

The course is a historical survey of Western culture organized as a sequence of discrete "Golden Ages." For each "Golden Age," e.g. Classical Greece, Renaissance Florence, culture is presented as a coherent whole, emphasizing interrelationships among the variety of cultural achievements, which include visual art, architecture, music, drama, literature, science, philosophy, social thought and religion. Students are encouraged to see art in the context of a broader and integrated culture, which expresses the distinctive "world view" of each age. Materials used in the course include literary and philosophical texts, slides of visual art, and recorded music.

**HU 140 B**  
**Art History Survey II**

3 credits

The course provides a basic structure for both the history of art and the history of society in the Western World. It offers a framework with which students can pursue their more specialized courses in humanities and in the studio with some overall sense of historical and stylistic order. It introduces the major innovators of each period in art and history, identifies the spirit of each age and the logic that produced it. It emphasizes the interrelationships among history, culture, and the arts in the Western World.

**HU 151**  
**Language of Art History**

3 credits

This course provides an introduction to the language of art history, emphasizing concepts of style, iconography, and historical context. A basic vocabulary is developed to permit students to describe and analyze works of art.

**HU 240**  
**Ancient Art**

3 credits

An investigation of the art and architecture of the ancient world, concentrating on the classical art of Greece and Rome, but also considering the arts of Mesopotamia and Egypt.

**HU 241**  
**Medieval Art**

3 credits

The sculpture, architecture, painting, and decorative arts of Europe from the early Christian period in the third century A.D. to the proto-Renaissance in Italy in the fourteenth century, observing the emergence and flowering of a northern European mystical Christian vision separate from the monumental classical vision of Greece and Rome.

**HU 242 A**  
**Northern Renaissance Art**

3 credits

The painting of the late Gothic illuminators and the fourteenth-century German and Flemish Mannerists such as Cranach, Brueghel, and Bosch. Students investigate the complex symbolism of northern iconography, the new techniques developed, and the historical background of a style often called Northern Realism.

**HU 242 B**  
**Italian Renaissance Art**

3 credits

The major figures in the artistic centers of Italy from Giotto in the fourteenth century to the early work of Michelangelo at the end of the fifteenth century. The architects, sculptors, and painters of Florence are the focus, but artists in Venice, Padua, and Rome are discussed as well.

**HU 243**  
**Baroque Art**

3 credits

The works of the major European artists of the seventeenth century: Bernini, Rubens, Velasquez, Rembrandt, Poussin, and Vermeer. Through the genres of landscape, still life, and portraiture, all mature by the seventeenth century, other artists such as Hobbema, Ruysdael, Zurbaran, and Hals are also studied.

**HU 244**  
**Mythology in Oriental Art**

3 credits

An introduction to the symbolism of mythology in Oriental art. The course investigates myths in the major Oriental cultures and their basic patterns, functions, and meanings.

**HU 245 A/B**  
**History of Western Architecture**

3 credits

In the first semester, this course surveys the development of Western architecture from the ancient world of the Greeks and the Romans through the Renaissance to the end of the nineteenth century. In the second semester, emphasis is on the twentieth century. This course should be taken in sequence; the second semester assumes knowledge of the first semester's work.

**HU 246**  
**Nineteenth-Century Painting and Sculpture**

3 credits

Painting and sculpture made in the modern age in the West are examined in an international context. Emphasis is on the works of the major French, English, German, and American artists. The variety of subjects these artists explored and the new styles they developed as they responded to the world of the nineteenth century will be among the topics discussed.



**HU 248 A**  
**Film History**  
3 credits

A survey of the history of film. Films to be shown will be selected from the following categories: early film forms (Lumiere, Griffith, and De Mille); Dada and Surrealist influences (Leger, Bunuel, Marx Brothers, and Resnais); the impact of Constructivism and the Machine Aesthetic (Eisenstein, Vertov, and Chaplin); German Expressionists' influence on Hollywood (Ford, Welles, Wyler, and Hitchcock); modern European and American films (Bergman, Godard, Kubrick, and Altman); and avant-garde art influences on New American Cinema (Deren and Brakhage). Required of all Film and Animation majors.

**HU 248 B**  
**Issues in National Cinemas**  
3 credits

The course selects films from modern European and emerging national cultures that demonstrate both their interaction with postmodern politics, theory and culture, and the development of an alternative discourse to Hollywood commercial filmmaking. Films are selected from the following topics: 1920's Soviet cinema; Italian Neo-Realism; anthropological documentaries; French New Wave; postwar/holocaustal cinema in Europe; other national cinemas (Spain, Hungary, Japan, etc.); colonialist struggles in films from India, Egypt, Argentina, Chile, Brazil, Senegal, Cuba; and new women filmmakers. Required of all Film and Animation majors.

**HU 250**  
**History of Sculpture**  
3 credits

A chronological survey of three-dimensional art produced from the end of the eighteenth century to the present day. Works by major artists from Europe and the United States – including Auguste Rodin, Pablo Picasso, Alexander Calder, David Smith, Louise Nevelson, and Christo – will be discussed and compared to the works of earlier artists.

**HU 251 A/B**  
**History of Design**  
3 credits

This course sequence investigates the development of design in the nineteenth century (first semester) and its growth and development in the twentieth century (second semester). All areas of design – architecture, fine art, applied and industrial art, the crafts, and graphic art – will be covered. This course should be taken in sequence; the second semester assumes knowledge of the first semester's work.

**HU 255 A/B**  
**History of Nineteenth and Twentieth-Century Photography**  
3 credits

Objectives: to provide an introduction to the significant photographers and their work in the history of the medium, to describe technical developments and their impact, to discuss the major visual and aesthetic trends in the development of photography and their relationship to art in general, and to describe the larger social context in which photography has developed. Required of all Photography majors.

**HU 342**  
**Arts of China**  
3 credits

Painting, sculpture, architecture, and decorative arts from the Neolithic period (sixteenth century B.C.) to the Ching dynasty (eighteenth century A.D.). Special emphasis on Shang bronze ware, H'an and T'ang sculpture, and Sung and Ching pottery. The various art styles are related to their historical, religious, and social background, with particular attention paid to the impact of Confucianism, Taoism, and Buddhism on Chinese art and architecture. From time to time, Eastern and Western cultures will be compared to understand better the similarities and differences between them.

**HU 343**  
**Art of Venice**  
3 credits

An emphasis on light, an apparent spontaneity of organization, and a delight in richness and sensuality guided the development of painting in Venice from Bellini through Tiepolo. The course presents Venetian painting from the mid-fifteenth to the later eighteenth century, pausing to focus especially on the art of Titian, Veronese, and Tintoretto, and themes peculiar to Venetian art: the female figure "poesia"; Venetian light and landscape; portraiture; courtiers, humanists, and beauties; the confraternity narratives; and the fresco decoration of the Venetian villas.

**HU 344**  
**Avant-Garde Cinema**  
3 credits

An examination of the art of film and in particular the history of the New American Cinema movement (1940s through 1980s); the mythic structures, mental states, visual metaphors, and internal tensions of the underground film. The focus will be on the coexistence of avant-garde film and its industrial or commercial counterparts. The course will consider film language in its relationship to other art disciplines.

**HU 345**  
**Modern Architecture**  
3 credits

The course investigates modern architecture, its theoretical premises, and the social context that generated it. Students will also inquire into modern architecture's legacy: postmodern architecture.

**HU 346**  
**Folk Art and Architecture**  
3 credits

A survey of American vernacular art and architecture, with special attention to the eastern United States. Attention will be paid to the ethnic traditions from which this architecture springs, principally English and German. Social considerations, including those of gender, occupation, and religion, will be discussed.

**HU 347**  
**Arts of Africa**  
3 credits

Artistic, religious, sociological, and geographic aspects of societies in sub-Saharan Africa will be studied in order to establish continuity as well as distinction between their art forms. Black American folk art, an extension and transformation of African art, will also be analyzed.

**HU 348**  
**American Art from the Colonial Period to 1945**  
3 credits

A survey of American art, architecture, and design, emphasizing the nineteenth and twentieth centuries. The material covered is divided into a series of sections or themes and is considered in relation to tradition. Each section or theme is studied through the work of the major artists who best represent it.

**HU 351**  
**Electronic Video**  
3 credits

The history of video as an art form from the early 1960s to the present. Basic film concepts are reviewed in their application to emerging new electronic formats. Video art is examined in all of its aspects – as computer art, installation, and sculpture. The survey will explore the variety of styles, genres, and forms which constitute the distinctive achievement of American video art. The videotapes and documentation of artists' projects will be examined and placed within the social and cultural context in which they were produced. The market forces and the political/psychological systems shaping the audience and creating an increasingly problematic role for artists will be important considerations.

**HU 353A**  
**Impressionism**  
3 credits

The nineteenth-century style known as Impressionism is often considered to be the foundation of European modern art. The course chronologically investigates Impressionism in its historical and cultural context. The technical and conceptual philosophies that underlie its development will also be considered.



**HU 353 B**  
**Post-Impressionism**

3 credits  
Post-Impressionism will be chronologically investigated with respect to its historical, cultural, and aesthetic context. The technical and philosophical concepts that underlie Post-Impressionism's development will also be explored. Although it is not a prerequisite, the student would do well to take HU 353A first.

**HU 354**  
**Women Artists**

3 credits  
A chronological survey of professional female painters and sculptors active in Western Europe and the United States, from the sixteenth century to the present. The role played by women artists in earlier ages, other nations, and different media will also be examined.

**HU 355**  
**Dada and Surrealism**

3 credits  
The history of the post-World War I antirational movements Dada and Surrealism. Since these were literary and political as well as artistic movements, attention is given to texts by such authors as Artaud, Breton, Freud, Jarry, Rimbaud, and Tzara, as well as to works of art.

**HU 357**  
**Modern Art**

3 credits  
At the beginning of the twentieth century, artists responded to new technological forces and the pressures of mass culture in styles such as cubism, constructivism, and surrealism—styles that are still being explored by our contemporaries. The course surveys the period 1880-1980, emphasizing the continuity of the modern artist's situation and role.

**HU 358**  
**Romanticism**

3 credits  
Painting, sculpture, and architecture from the late eighteenth to the mid-nineteenth centuries in France, England, Germany, Spain, and the United States. The concepts of Romanticism are discussed as they apply to this art and to the contemporary environment of social and political revolution.

**HU 440**  
**Wagner and the Ring Cycle**

3 credits  
A detailed examination of Richard Wagner's gigantic four-opera cycle of music dramas, *The Ring of the Nibelungen*, a crowning achievement of Romanticism. Wagner's hope to combine all the arts remains a fundamental inspiration in film, theater, and performance art today. No previous musical training or knowledge is assumed.

**HU 448 A**  
**American Art Since 1945**

3 credits  
In 1945, World War II ended and the focus of modern art shifted from Paris to New York City. The course begins with Abstract Expressionism; studies other major American styles, such as pop art and minimalism; and concludes with postmodernist developments such as performance and decoration by artists.

**HU 448 B**  
**European Art Since 1945**

3 credits  
Art since World War II has been dominated by the New York market and by the issue of abstraction; in Europe, however, artists continued to use the human figure as a vehicle for social and ethical concerns, and in the last ten years their engagement has become a model for younger artists in both Europe and America. The course will look at crafts and book arts as well as at fine arts; it will also make use of plays and films.

**HU 449**  
**Diaghilev and the Ballets Russes**

3 credits  
This course will investigate the role of the impresario Serge Diaghilev and his Ballets Russes in shaping the course of music and dance ca. 1909-1929. Special emphasis will be placed on the relationships among various artists, dancers, choreographers, and writers including Michel Fokine, Alexandre Benois, Pablo Picasso, Jean Cocteau, Vaslav Nijinsky, Tamara Karsavina, George Balanchine, Leon Bakst, Leonide Massine, and others. Works to be studied include Igor Stravinsky's *Firebird*, *Petrushka*, *Rite of Spring*, *Les Noces*, and *Chloe*; Erik Satie's *Parade*; Manuel de Falla's *The Three-Cornered Hat*; Darius Milhaud's *Le Train Bleu*; Francis Poulenc's *Les Biches*; Serge Prokofiev's *Chout* (The Buffoon); and Constant Lambert's *Romeo and Juliet*. In addition, excerpts from other Diaghilev ballets will be introduced. The course focuses on activities in Paris.

**HU 450**  
**Arts of India**

3 credits  
Painting, sculpture, and architecture from the Indus Valley civilization of the second millennium B.C. through the different periods of Buddhist, Hindu, and Islamic dominance to the Rajput painting of the eighteenth century A.D. The different art styles are related to their historical, religious, and social background.

**HU 451**  
**Arts of Islam**

3 credits  
The course covers architecture, architectural decoration, calligraphy, book illustration, textile, and ceramic art of the Middle Eastern countries from the beginning of the Islamic era (seventh to eighteenth centuries A.D.). It studies the impact of Islamic religion on the character of Islamic art and architecture. It studies also the various regional styles within this unified visual mode of expression. From time to time Islamic and Christian cultures will be compared so as to understand better the similarities and differences of the two.

**HU 452**  
**Topics in Design**

3 credits  
A seminar in the history of design. Each semester the course is taught, a different aspect of design history is studied. Individual designers under consideration have been Wright, Le Corbusier, and Aalto; other topics have been particular design histories: crafts history, graphic design history, industrial design history; and particular styles of design: the Arts and Crafts movement, Art Nouveau, Bauhaus, de Stijl and Constructivism, Art Deco, and postmodernism.

**HU 453**  
**Arts of Japan**

3 credits  
Painting, sculpture, architecture, and minor arts of Japan from the Neolithic period to the eighteenth century A.D. The emergence and the development of a unique national style from an art world dominated by Chinese influence. The development of painting from the medieval Yamato-e narrative scrolls through the fifteenth century. The evolution of various architectural styles from the great Buddhist temples of the seventh century to the majestic castles of the seventeenth century. In sculpture and pottery, the technical improvements and the change of aesthetic values from the Jomon and Yayoi phases to the porcelains of the seventeenth century are analyzed. A brief historical and social background of Japan accompanies the study of the various art styles. Special attention is given to the influence of Zen Buddhism on Japanese culture.

**HU 456**  
**Major Artists**

3 credits  
The course concentrates on the work of a single artist or a group of artists. Among the artists who have come under this intense investigation have been Donatello, Michelangelo, Rembrandt, and Picasso; others may be chosen in the future.

# History and Social Studies

## HU 162

### Individual and Society

3 credits

An introduction to the sociological perspective that views the "social" as a distinctive aspect of the human condition, through an examination of patterns of human interaction in modern societies. The course seeks to develop a sensitivity to the ways in which group norms and roles shape individual behavior and thought as well as an understanding of the structure and function of some of the basic institutions of society. Topics will be drawn from the following: social solidarity, norms and values, socialization, deviant behavior, family and kinship, social class, morality, ethnicity, religion, and education.

## HU 260 A

### Human Origins

3 credits

An introduction to the history of ideas with emphasis on the theory of evolution; an introduction to the order Primate; and a survey of living nonhuman primate species from prosimians to the great apes, stressing general characteristics and evolutionary trends of the order.

## HU 260 B

### Human Origins

3 credits

An introduction to human biological and cultural evolution, a survey of the major evolutionary stages in hominid evolution, an introduction to Paleolithic technologies, and a comparison of contemporary Stone Age societies with Paleolithic populations.

## HU 262 A

### History of China

3 credits

The time span is from the earliest days to the present, with special emphasis on the modern period and relations with the United States and other Western powers. Intellectual and cultural developments will take precedence over political and economic history.

## HU 262 B

### History of China

3 credits

The time span is from the earliest days to the present, with special emphasis on the modern period and relations with the United States and other Western powers. Intellectual and cultural developments will take precedence over political and economic history.

## HU 263

### History of the Italian Renaissance

3 credits

A historical and sociological inquiry into the Italian situation from the end of the fourteenth to the middle of the sixteenth centuries. Great changes in art expression and philosophical, philological, and political evolution came together to characterize a new cultural atmosphere, a new way of life. Various areas of the peninsula participated, if not with the same intensity, in this "renaissance": the great city-states, Milan, Venice, Rome and most of all, Florence, but also the petty courts of Urbino, Ferrara, Mantua. The history of each state and the mode of life in all strata of the population are the focus of the course. To illustrate the culture of that world, we read excerpts from literary sources of the time. The course will include slides of paintings, sculpture, and urban architecture.

## HU 264

### Modern American History

3 credits

A study of contemporary developments, values, and issues as a product of twentieth century phenomena. The course seeks to understand the dramatic changes that have occurred in American society over the last fifty years.

## HU 266 A

### History of the Classical World

3 credits

A survey of the history of ancient civilization in the Near East and Europe. The focus is on Greek and Roman history, mythology, and culture.

## HU 266 B

### History of Medieval Europe

3 credits

A survey of the leading themes in the history of medieval Europe: the classical inheritance, the primacy of the Church, feudalism.

## HU 267

### Introduction to Cultural Anthropology

3 credits

The nature and variation in human culture and various explanations of these differences (i.e., symbolic, functional, and historical). This survey of culture in Western and non-Western societies considers religion, mythology, and art; marriage, kinship, and group organization; ecological adaptation, economic and political organization; and the relationship of culture to personality. Readings and films will be chosen to illustrate the effect of variations of size, environment and subsistence and social complexity on cultural expression within groups.

## HU 268

### Introduction to the Bible

3 credits

The main themes of the Bible are explored from a modern, critical, nondenominational point of view. No knowledge of the Bible is assumed. Using historical and literary analysis, continuities as well as differences between the Hebrew and Christian testaments are examined.

## HU 360 A

### Renaissance and Reformation: 1400-1648

3 credits

The intellectual and cultural explosion that heralded the modern era in Western civilization. Political, economic, philosophical, religious, and cultural developments.

## HU 360 B

### Age of Science and Enlightenment: 1648-1815

3 credits

The dramatic intellectual revolution of the age of science and the applications of the revolution to every province of human experience. The Enlightenment and the French Revolution, which are also part of the transformation of Europe, are studied from the perspective of their consequences for the modern world.

## HU 361 A/B

### Criminology

3 credits

This course divides the sociological discipline of criminology into its major areas. An in-depth study of the general causes of crime and the methods of studying the offender. Students in the second semester study the correctional system, focusing on penology and alternatives to incarceration.

## HU 362 A/B

### American Civilization

3 credits

An in-depth study of the origins of American society with an emphasis on the particular political, social, and cultural patterns that shaped the course of American development. The first semester surveys the process of settlement, colonial societies, independence, the growth of the egalitarian spirit, and the Civil War. The second semester studies American society in the modern period. From the perspective of today, the course examines the legacy of Reconstruction, the Industrial Revolution, the Reform Movements, the World Wars, and the Cold War. The factors in the past that have shaped contemporary society will be stressed.

## HU 363

### Modern Culture

3 credits

A sociological exploration of various aspects of the condition of culture in modern society. Topics include the nature and rise of mass or popular culture and its relationship to high culture, advertising and the cultural critique of capitalism, modernism and the avant-garde in the arts, the intellectual's role in society, and the relationship between culture and politics.

**HU 364**  
**Sociology of Art**  
3 credits

An examination of the relationships that exist between art and society. The course will focus on the social influences that shape the creation and reception of artistic works. Topics include the social role of the artist; art as a socially organized form of work; the social institutions of artistic production, transmission, and audience reception; and the understanding of art in terms of its social context.

**HU 365 A/B**  
**History and Culture of Latin America**  
3 credits

The history and culture of Latin America, including indigenous as well as European cultural sources. National distinctions and the origins of modern society in the area will be developed.

**HU 366**  
**The City**  
3 credits

A study of the city in history, the forces which shaped its development, and the impact of the city on history. The American city from the seventeenth century to the present will be used as the model for this study.

**HU 367**  
**Eastern Religions**  
3 credits

An exploration of Hinduism, Buddhism, Confucianism, Taoism, and Shinto. Each is studied in its historical and cultural context, including its development into various forms over the years and in different places, and its beliefs regarding views of the cosmos, society, the self, and good and evil. In addition to a text, students will read from the literature of each religion.

**HU 368**  
**Sociology of Politics**  
3 credits

This course will study the interaction of political, social, economic, technological, and cultural forces in American society with their resultant impact on the political system. A brief introduction to political science is incorporated early in the semester. Factors such as population profiles, "suburbanites," elite groups, party organization, elections and reform movements will be considered.

**HU 369**  
**Cultural Ecology**  
3 credits

A review of the various cultural adaptations found in different environments such as deserts, grasslands, circumpolar regions, tropical and temperate forests, islands, and high altitude and urban areas. These adaptations include hunting and gathering, fishing, and agriculture (shifting, irrigated, and industrial). The attitude toward the environment, population growth, and the use of labor, technology, energy, and other resources will be considered.

**HU 373 A/B**  
**Comparative Religion**  
3 credits

A study of the world's major religions through their historical development, beliefs, sacred literature, and the works of contemporary writers. The first semester is concerned with Eastern religions such as Hinduism, Buddhism, and Taoism; the second semester deals with Judaism, Christianity, and Islam.

**HU 393**  
**Afro-American Culture**  
3 credit

A survey of some of the most important Afro-American contributions to American culture, with special attention to the twentieth century and to the arts. Among those whose work will be discussed are W.E. B. DuBois, Duke Ellington, Langston Hughes, and Paul Robeson.

**HU 462**  
**American Social Values**  
3 credits

The cultural values of any society provide the fundamental principles around which it is organized and patterned; at the same time they justify the society by investing it with meaning and purpose toward which its members orient their actions. This course attempts to understand the nature and meaning of American society at the highest level of generality through an examination of some of its central value orientations. These include individualism, equality, achievement, activism, practicality, progress, materialism, freedom, democracy, and secular rationalism. The origin and meaning of some of these orientations are developed as well as their consequences both for the quality of American society as a whole and for the character of individuals trying to live their lives in it today.

**HU 463**  
**Middle Eastern Arts and Culture**  
3 credits

An introduction to the arts and culture of the Middle East through the perspective of anthropology and art history. The course examines design, symbol, and techniques of Middle Eastern art, particularly painting, architecture, ceramics, glassware, textiles, and metal work. These arts are examined in their social, cultural, and historical context, which will include the role of the artist and craftsman in Middle Eastern society, the influence of Islam on ritual and symbol, the influence of environment on materials and architecture, urban-rural traditions, trade patterns and market organization, and diffusion of design and materials.

**HU 464**  
**The Holocaust**  
3 credits

The Holocaust is a watershed event in modern history. This traumatic episode left indelible marks on Western society, probably for generations to come. It was caused by factors that still exist in the world. This course examines the history that led to the Holocaust, and will attempt to understand what happened and what meaning it has for us today.

## Philosophy and Science

**HU 181 A**  
**Child and Adolescent Psychology**  
3 credits

This developmentally oriented course focuses upon Erikson's psychosocial stages of life from birth to adolescence. Major topics include pregnancy, the birth process, and the physical, intellectual, emotional, and social development of the child. Family life and parent-child relationships are also examined, with particular attention given to the impact of our social institutions upon parents and children.

**HU 181 B**  
**Adult Psychology**  
3 credits

This developmentally oriented course focuses upon Erikson's psychosocial crises from adolescence to death. Major topics include career choice, human sexuality, love, marriage, values, mental health and mental illness, aging, and death.

**HU 270**  
**Introduction to Aesthetics**  
3 credits

An introduction to the philosophy of art. After a brief examination of analytic philosophical methods and the history of aesthetics, we consider some of the fundamental problems in aesthetics, such as the intention of the artist, the physical object/aesthetic object distinction, and the nature and comparison of different kinds of media. The relationship between language and art will be central to the course.

**HU 274**  
**Introduction to Philosophy**  
3 credits

A course specifically tailored to students with no experience in reading philosophy. Several basic issues are considered, including freedom, God, morality, death, mind, appearance and reality. In addition to brief readings of primary sources, we read discussions of these issues along with innovative fiction illustrating salient points.

**HU 282 A**  
**Fundamentals of College Mathematics**  
3 credits

An introduction to the fundamental mathematical principles and operations used in undergraduate courses in the physical and social sciences. Topics include sets, logic, probability, statistics, number theory, algebra, and geometry.

**HU 282 B**  
**Calculus**  
3 credits

An introduction to calculus emphasizing the applications of differential and integral calculus to the physical and social sciences. Prerequisite: HU 282A, equivalent college-level mathematics, or pre-college advanced algebra and geometry.



**HU 285 A**  
**Life Science**  
3 credits

The study of life as it evolved from unicellular organisms to humans. Special emphasis on behavior, instinct and learning, aggression and human nature, and ecology.

**HU 285 B**  
**Physical Science**  
3 credits

An investigation of astronomy, geology, and other physical sciences, including the origin of the universe and solar system and the nature of physical science, matter, and energy. This course provides a background for understanding the problems of the impact of science on human values.

**HU 370**  
**Greek Philosophy: Thales through Aristotle**  
3 credits

After examining fragments from pre-Socratic philosophers, we consider the writings of Plato, including three or four dialogues and the *Republic*. Finally, we read selections from Aristotle's writings on physics, the soul, and aesthetics.

**HU 372**  
**Continental Philosophy and Existentialism**  
3 credits

Continental philosophy examined as a Western alternative to the analytic method. Following some historical background, we concentrate on the works of Jean-Paul Sartre, both philosophic and literary.

**HU 373**  
**Ethics**  
3 credits

This course addresses the history of ethics and the fundamental ethical problems that have concerned philosophers for the past 2500 years. The study will begin with Plato and Aristotle and extend to contemporary analytic philosophy, phenomenology, and existentialism. Problems include the "is/ought" distinction, the ultimate objective of life, religious issues, human rights, justice, and welfare.

**HU 374**  
**Personality and Creativity**  
3 credits

Through readings of works of major theorists on the nature of personality and on creativity, the course poses two major questions: "What do major theorists have to say about the human personality?" and "What do major theorists have to say about what it means to be a creative person?" There are a number of ways of answering these questions and it is not the purpose of the course to choose the "best" answer, but rather, to put the student in a better position to make his/her own decisions.

**HU 382**  
**Social Psychology**  
3 credits

A survey of major social problems in the West today and an analysis of society's resistance to implementing the necessary painful solutions. Students will study the current status of major social institutions and their increasing failure to meet and satisfy human needs. Some of the areas that will be studied are mental health and mental illness, human values, love and marriage, dreams, and preventive programs. Prerequisite: one course in psychology.

**HU 383**  
**Personality and Adjustment**  
3 credits

The study of personality, the patterns of behavior and predispositions that determine how a person will perceive, think, feel, and act. The inner life of men and women, the quality of their character, their adjustment to their social milieu, and their potentialities for self-fulfillment are all explored. Special attention is given to adjustment problems of artists in work and in love.

**HU 384**  
**Abnormal Psychology**  
3 credits

Human development and abnormal psychology: ego defenses, emotional disorders, therapeutic theories, and treatment techniques. Clinical diagnosis and classification of mental disorders. Prerequisite: one course in psychology.

**HU 388**  
**Perception**  
3 credits

The structure and function of the senses of vision, audition, olfaction, gustation, touch, temperature, kinesthesia, time, and the brain and nervous system are considered as they relate to perception.

**HU 475**  
**Freud and Mahler**  
3 credits

This course will examine and discuss the theories of Sigmund Freud. All basic areas will be included, beginning with his work on dreams (c 1890), aspects of psychoanalysis, the nature of the person, and his rather pessimistic attitude regarding the prospects for the survival of the human species. We will also listen to the work of the great Viennese composer Gustav Mahler. Freud and Mahler were not only contemporaries and soul mates, but Mahler saw Freud the therapist in what has become a famous session.

**HU 478**  
**Aesthetics Seminar**  
3 credits

An advanced course in the philosophic problems related to works of art and discourse about works of art. Students will review the analytic method of philosophic inquiry and will discuss the philosophy of Wittgenstein and other twentieth-century philosophers interested in the philosophy of language. A central text will be *Languages of Art* by Nelson Goodman.

**HU 480**  
**Psychology of Creativity**  
3 credits

This course examines the problems involved in defining and attempting to measure creativity. The course is developmentally oriented, focusing on relationships between creativity and normal growth and development, and intelligence and personality. Problems that the artist encounters with productivity are explored, as well as the values of society toward creativity and the artist. Prerequisite: one course in psychology.

**HU 481 A/B**  
**Physics**  
3 credits

An introductory college physics course. The first semester covers kinematics, dynamics, energy, structural analysis, and waves; the second semester concentrates on a study of light, electricity, and magnetism. Both semesters will include frequent references to architecture, design, and the fine arts. Competence in algebra is required.

**HU 483**  
**Theories of Personality**  
3 credits

This course emphasizes psychoanalytic theory, but it also includes behaviorism, humanism, existentialism, and other perspectives. This is a required course for Art Therapy students. All others must receive permission from the instructor. Prerequisite: two courses in psychology.



## Related Arts

### HU 293

#### Dance and Expressive Culture

3 credits

Dance is woven into the mythology, theater, music, poetry, and literature of many cultures. The course considers dance as it has influenced and has been influenced by these forms of creative expression in the Western world.

### HU 390

#### Mass Media and the Arts

3 credits

The purpose of this course is to develop an understanding of mass media and popular culture, primarily in the United States since the 1890s. Various forms of mass media will be defined and the shared techniques by which these forms seek to communicate will be analyzed. Finally, the values, both aesthetic and social, embodied in both these media and popular culture will be examined in relation to social and economic change.

### HU 392

#### American Musical Theater

3 credits

This course explores aspects and accomplishments of the American musical theater from the twenties to the eighties. It will emphasize the social, political, and psychological elements which combine from Gershwin to Sondheim to offer entertainment with a serious message.

### HU 394

#### Play, Performance and Literature

3 credits

The focus of this course is the relationship between theories of play and performance and culture and the arts. We shall draw upon current work in anthropology, sociology, art criticism and literary/dramatic performance theory (e.g. Barthes, Brecht, Cage, and others).

### HU 492

#### Vienna and Berlin: 1900-1925

3 credits

At the beginning of the twentieth century, Vienna and Berlin were important centers during one of the richest periods in cultural and artistic history of the Western world. Much of the science and art of this century was given its focus and thrust by the men of genius working in these two cities. In this course, students study the works of Einstein, Freud, Mahler, Schoenberg, Wittgenstein, Kafka, and the German Expressionists. This is an interdisciplinary course involving the visual, musical, and literary arts, as well as philosophy.

### HU 493

#### Don Juan and Faust

3 credits

Don Juan and Faust are two great literary characters who have inspired writers and artists in all media from the seventeenth century to the present. The course will study a number of works reflecting their personalities; drama (Marlowe, Tirso di Molina, Moliere, Goethe, Shaw); opera (Mozart, Gounod, Stravinsky, Liszt, and Strauss); poetry (Byron).

### HU 494

#### Aestheticism and Decadence

3 credits

A study of the rise and fall of decadent late romantic literature and art in the nineteenth century. Readings from the Marquis de Sade, Poe, Baudelaire, Balzac, Gautier, Huysmans, Swinburne, Pater, and Wilde. Slide lectures on Romantic, Pre-Raphaelite, and Symbolist art from Delacroix to Klimt. Course restricted to juniors and seniors and requires permission of the Director of Humanities.

### HU 495

#### Dante in the Modern World

3 credits

Dante's *Divine Comedy* has been highly influential on art, music and drama from its own time to the present. The shaping power of the poet's journey in his search for answers to ultimate questions, his quest for order and its reflection in his art continue to inspire reactions from fellow artist. The course will consider a number of works reflecting this influence in several media: drama (Beckett, Sartre, Brecht), poetry (Baudelaire), music (Liszt, Puccini, Zandonai), and the visual arts. We will concentrate on the *Inferno*, but will consider also *Paradiso* and *Purgatorio*.

### HU 496

#### East and West

3 credits

This interdisciplinary course focuses on moments of contact between Eastern and Western culture in order to demonstrate differences in philosophical assumptions as well as mutual artistic influences. There will be a basic introduction to the spiritual principles of Islam, Hinduism, and Buddhism. In addition to literature, readings, and slide lectures we will have several non-Western performing arts demonstrations.

### HU 497

#### Women and Sex Roles

3 credits

An interdisciplinary course combining history, psychology, literature, and art which investigates the connection between theories of gender and the arts. Uses material from high art to Hollywood.

### HU 999

#### Independent Study

3 credits

Independent study considers a particular issue of interest to student and one or more faculty that is not covered in a regular course. Prior approval by the Director of Humanities is required.

## Graduate Courses in the Humanities

PCAD students in the graduate program are required to complete the graduate seminar sequence. These courses permit discussion of contemporary issues in the arts on an interdisciplinary graduate level.

In addition, graduate students may register for upper level undergraduate humanities courses (with permission of the graduate director and director of humanities) for graduate credit. Graduate students will be expected to contribute at a higher level in the classroom and will have additional assignments (readings, papers, etc.) in order to be granted graduate credit. Students are advised to select an area of study that broadens or intensifies their background in the arts, education, and related disciplines. Often this work contributes directly to preparation of the graduate project proposal.

### GR 691

#### University Seminar: Structure and Metaphor

3 credits

An interdisciplinary seminar in which students from the several graduate programs examine theoretical issues of structure and metaphor in relation to art and design. Topics include cognition and perception, meaning and representation, and systems of organization and expression.

### GR 692

#### University Seminar: Art and Society

3 credits

An interdisciplinary seminar in which students from the several graduate programs examine theoretical issues relating to the place of art and design in society. Topics include the social role of the artist/designer, public policy and the arts, issues of post-modernism, and aesthetic and ethical implications of emerging arts and communications technologies.

### GR 791

#### University Seminar: Criticism

3 credits

An interdisciplinary seminar in which advanced graduate students further examine the nature of image-making and design with particular attention to theories and applications of criticism.

## Division of Humanities Faculty

**Robert Ackerman**

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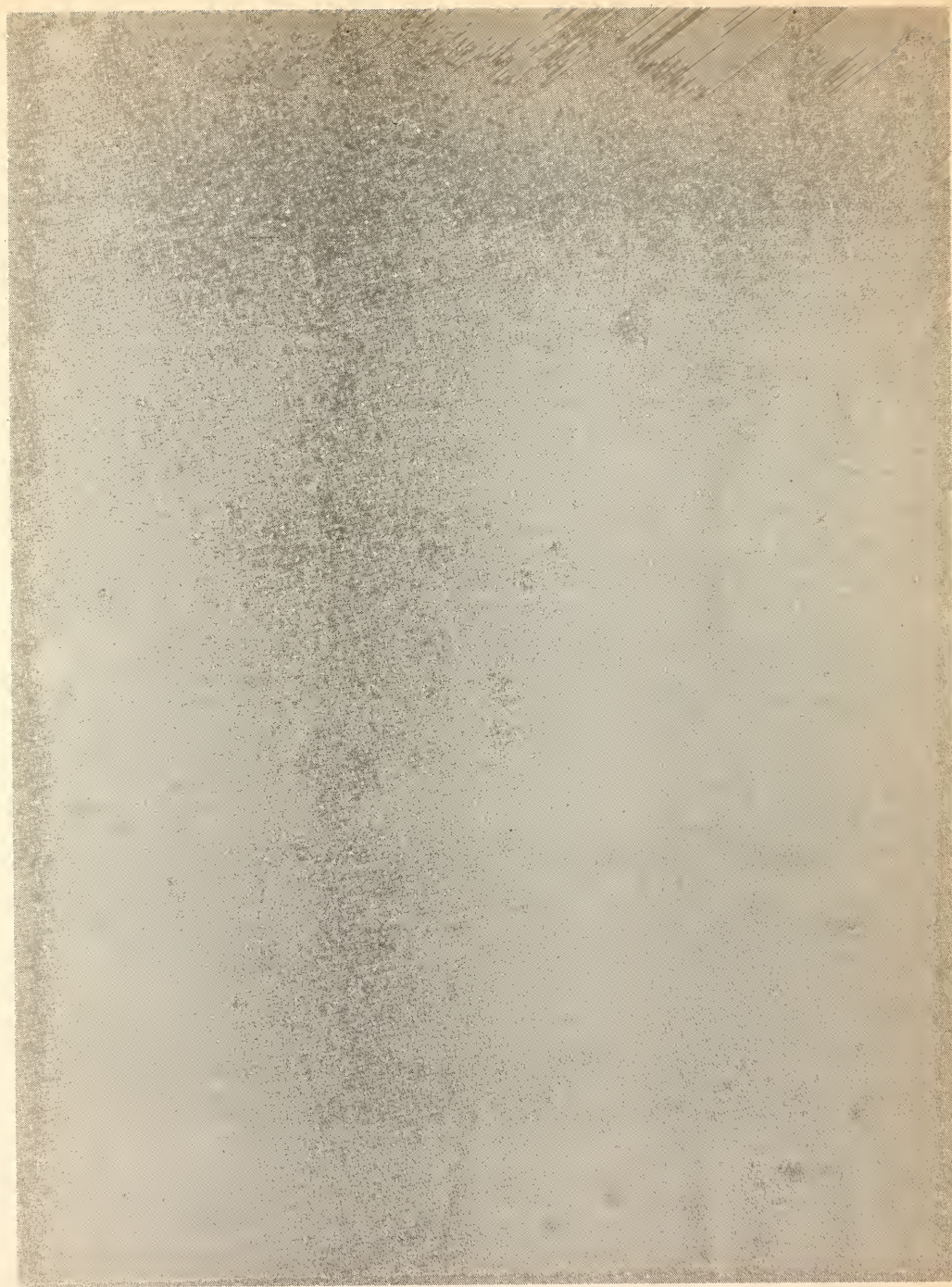
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